

TOLKĀPPIYAM

The Earliest Extant Tamil Grammar

With a short commentary in English

VOLUME II

PORUĻATIKĀRAM

By

P.S.SUBRAHMANYA SASTRI, M.A., Ph.D.

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

CHENNAI -600 004.

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PREFACE TO THE SECOND EDITION

The Kuppuswami Sastri Research Institute deems it an honour to bring out this reprint of the 'Poruḷ' portion of *Tolkāppiyam*, translated with a short commentary in English by Prof. P.S. Subrahmanya Sastri.

A younger contemporary and student of Prof. S. Kuppuswami Sastri in *Alaṅkāra* and *Nyāya*, Prof. P.S.S. Sastri acquired unequalled mastery of both Sanskrit and Tamil grammatical works and literature. He contributed richly to both the languages as could be gathered from the list of his writings included in this publication.

Prof. P.S.S Sastri established himself as the foremost interpreter of the ancient Tamil grammatical tradition by publishing the historical and critical analysis and exposition of the *Tolkāppiyam* (*Eluttu and Poruḷ* portions) through the *Journal of Oriental Research* started by Prof. S. Kuppuswami Sastri in 1927. The *Col* was published by Annamalai University in 1945.

Prof. P.S.S. Sastri was the first to translate the whole of *Tolkāppiyam* in English with explanatory notes; he was the first Tamilian to work on comparative literature; a 'father figure' in Tamil historical grammar; and he was awarded the first doctorate in Tamil by the Madras University for his work 'History of Grammatical Theories in Tamil' (first published in 1934 and reprinted in 1997 by the K.S.R. Institute during Dr. P.S.S. Sastri Centenary Endowment Inauguration).

Prof. P.S.S. Sastri's text of *Tolkāppiyam* in Roman transliteration and English Translation, received encomiums from

linguists all over the world. Leonard Bloomfield, known as the 'father of Modern Linguistics' declared that he could learn of such a peerless work, *Tolkāppiyam*, only because of Prof. Sastri's translation of it.

Prof. P.S.S. Sastri, as a true student of Prof. S. Kuppuswami Sastri remained a member of the Research Committee of the K.S.R. Institute from its inception in 1944 until his death in 1978. The Institute in turn, is delighted and privileged to republish his works.

The Institute is grateful to Dr. P.N. Natarajan, Prof. of Mathematics, RKM Vivekananda College, Chennai and grandson of Prof. Sastri for his efforts in creating the Prof. P.S.S. Sastri Centenary Endowment which has enabled the Institute to publish this book.

M/s. Vignesh Printers are to be thanked for the fine printing and nice get-up.

19th July 2002
Chennai.

B. Madhavan
Secretary

Prof. P.S. Subrahmanya Sastri

By

Prof. A. Kamatchinathan

Ex-Director of Linguistics, Annamalai University.

On May 30, 1980 - a public meeting was going on at the Town Hall in Coimbatore under the patronage of Pollachi Dr. N. Mahalingam. The Tamil Orator, the late K.A.P. Viswanatham proclaimed at the meeting that the late Professor Ilakkuvanar was the first to translate *Tolkāppiyam* into English, the earliest extant Tamil grammar. The entire audience spontaneously gave a deafening applause to this eloquent statement; but the present writer became restless at this untenable statement. Therefore, as soon as the meeting was over, he rushed to the stage and bluntly told K.A.P. that Ilakkuvanar was not the first to translate *Tolkāppiyam*. K.A.P. was nonplussed at this counter statement. Thereafter the ensuing dialogue took place:

'If not Ilakkuvanar, who else?'

'Ilakkuvanar's teacher himself!'

'Who was he?'

'The late Dr. P.S. Subrahmanya Sastri, a Sanskrit Professor of Annamalai University!'

'Is it so? I didn't know till date!'

Yes, it is an open secret that a vast majority of Tamil teachers do not know about Sastri, leave alone his *Tolkāppiyam* translation.

Sastri was born on the 29th of July, 1890 in Balakrishnampatti, a village in Trichy District, as the eldest son of Swaminatha Sastri and Mangalammal. Sastri was not born with a silver spoon in his mouth. Hence his scholastic life was one of privation and misery. A native of Pinnankuti, a tiny village in

Pudukkottai district, he passed S.S.L.C. through the Trichy National High School. Afterwards he studied F.A. at the St-Joseph's College and B.A. Mathematics at the S.P.G. (later Bishop Heber's) College -- all in Trichy. The chill penury benumbed his thirst for further studies. Therefore, with sustained enthusiasm for further studies, he had to work for some years as a teacher in Trichy National High School and later in the Central High School (now Srinivasa Rao Higher Secondary School) in Thiruvaiyaru of Tanjore District.

Sastri was born in a family of hereditary Sanskrit scholars like Chockanatha and Bala Patanjali. Moreover, Thiruvaiyaru and its surrounding villages on the banks of Cauvery were, for long, havens of several Sanskrit Pandits. So Sastri naturally took to Sanskrit study. His love for Sanskrit study was so endemic that, while working in Thiruvaiyaru School, he used to walk 20 KM daily in order to study Sanskrit under one Nilakantha Sastri, a Sanskrit scholar at Kshetrapalapuram and return home at midnight only to swallow meagre curd rice and sleep. Prof. Kuppuswami Sastri of the Madras Presidency College, a native of nearby Ganapathy Agraharam and Mahamahopadhyaya Chinnaswami Sastri of Banaras Hindu University also taught him Sanskrit during the summer holidays. Thus taught Sanskrit by the eminent Sanskrit savants and scholars, Sastri passed Sanskrit M.A. in 1914 as a private student. Subsequently he passed L.T. through the Teacher's Training College at Saidapet in Madras.

With the L.T. in hand, Sastri joined in 1916 the Teaching Staff of the Trichy National High school, his *alma mater*. After one year, he got appointed directly as a Lecturer in Sanskrit at the SPG College, his other *alma mater* in Trichy, and very soon got elevated to the coveted post of Professor of Sanskrit and Director of Oriental Studies *vice a European* -- all due to the good-

will and benevolence of the College Principal Rev. Allen S. Gardiner who was not only his College Teacher, but also his patron, friend, philosopher and guide throughout his career. More so, this was a fitting recognition of his merit and ability for intellectual enquiry!

While teaching Sanskrit, Sastri had to teach Tamil also. This opportunity paved the way for him to commence his comparative study of Sanskrit and Tamil. When Sastri was studying in the B.A. classes, his English Professor Isaac Y.Gnanam taught him the history of English along with Indo-European Philology. Prof. Kuppuswami Sastri had later taught him the Comparative Philology of Indo-Aryan languages. Now that Sastri had to lecture on the Comparative Dravidian Grammar written by Dr. Caldwell, he undertook the study of Tamil grammars, especially *Tolkāppiyam*, the oldest available Tamil grammar, but unfortunately not known to Dr. Caldwell.

While studying *Tolkāppiyam* with the knowledge of Sanskrit grammars like Paniniyam, he was struck with the age-old and inherent similarities between the Tamil and Sanskrit grammatical traditions. Consequently Sastri started writing on the close affinity and relationship between Tamil and Sanskrit in the magazines of SPG College for nearly a decade. These writings of Sastri caught the attention of the authorities of the Madras University whose Tamil Lexicon Project was then progressing at snail's pace much to the chagrin of the University Syndicate and Senate. Therefore they pressurised Principal Gardiner to spare the services of Sastri for the Lexicon office. Rev. Gardiner gave him lien and leave reluctantly and Sastri joined the Lexicon Office at Madras in 1926 as an Assistant Editor -- all at the instance and interest of his guru Mm.Kuppuswami Sastri and Rao Bahadur K.V.Krishnaswami

Aiyar, the Chairman of Lexicon Committee. Thus a fragrance and shine clothed Sastri with an exposure sustaining him to bring lustre in the firmament of his future horizon in the faculty.

When Sastri joined the Tamil Lexicon office, M.Raghavaiyengar, V.M.Gopalakrishnamachariar, and E.S. Varadaraja Aiyar had already been working there. Each one of them was a titan in his chosen area of Tamil study, in addition to being good at Sanskrit. M. Raghavaiyengar had before worked in the Tamil College of the Madurai Tamil Sangam established by Pandidorai Thevar, a scion of Ramanad Sethupathy royalty. His scholarly forte was the comparative study of Tamil literature and inscriptions. Gopalakrishnamachariar was the modern commentator par excellence of the sacred Vaishnava literature. Varadaraja Aiyar was a good translator of Tamil classics. Later, S. Vaiyapuri Pillai, the scientific chronologiser of Tamil classics, also joined this assembly of scholars as their Chief Editor. Outside the Lexicon Office, that modern Vyasa of Tamil classics, Dr.U.V. Swaminatha Aiyar was living very near Sastri's house. In addition, his guru Prof. Kuppuswami Sastri was also working in the nearby Presidency College.

Encased thus amidst a galaxy of eminent Oriental scholars, Sastri got inspiration and incessant help to take up a steady and systematic study of Tamil literature and equip himself with a sound scholarship in Tamil and Sanskrit especially in their grammars which occupy a pre-eminent position among the branches of scholarly study.

prathame hi vidvāmso vaiyākaraṇāḥ sarva vidyāmūlatvād
vyākaraṇasya (*Dhvanyāloka* I.13/14)

'As the grammar is the source of all knowledge, the grammarians are surely the foremost among the scholars.' At first Sastri took up *Tolkāppiyam* for study with the help of his

colleagues Raghavaiyengar and Gopalakrishnamachariar. In this group-study of *Tolkāppiyam*, Sastri used not only the printed commentaries but also the unpublished ones available in the Government Manuscript Library. Sastri did not stop his Tamil study with these two scholars only. He wished to gain deeper knowledge in Tamil grammars. Therefore, unmindful of the financial strain and physical pain, he undertook a long and arduous journey from Madras to Madurai though transport was quite meagre. He went to the Madurai Tamil Sangam and studied with R. Narayana Aiyengar, Principal of Tamil College. Afterwards, he further travelled towards east for a distance of 100 KM and met Mahavidwan R. Raghavaiyengar, then a court poet of Ramanad Sethupathis.

When compared with these people, Sastri was well-placed and sumptuously salaried. He had previously worked as a Professor in a leading college of a famous city. Yet, he showed utmost humility and due respect in approaching these orthodox Pandits and learnt from them all the rudiments of Tamil grammar and acquired deeper insights into the grammatical tradition -- a rare trait indeed. Sastri had already gained deep knowledge in Sanskrit and Indo-European Philology through his tutelage under Prof. Kuppuswami Sastri and his Sanskrit-teaching at the SPG College.

With this harmonious combination of Tamil and Sanskrit study and strong footing in Modern Indo-European and Tamil Philology, Sastri prepared a Ph.D. thesis entitled '*History of Grammatical theories in Tamil and their relation to Grammatical literature in Sanskrit*', independently without official supervisor and submitted it to the University of Madras in 1930.

All the three European examiners, Jules Bloch (France), R.L. Turner, and Dr. L.D. Barnett (both from England), were all praise for this thesis and promptly recommended the award of Doctorate degree to Sastri.

This Ph.D thesis is a land-mark in the history of Tamil Linguistics. This is not only the first thesis in Tamil, but also the first thesis comparing Tamil with Sanskrit. Basically Sastri was a Mathematics graduate. So he was the first researcher to use decimal system in numbering thesis chapters and their subdivisions. Again he was the first scholar who had used phonetic Roman script in the quotations of Tamil texts so that non-Tamils, unfamiliar with the conventional Tamil script, could easily read the Tamil quotations in the Roman script. Thus Tamilology was globalised for the first time -- thanks to the scientific approach and the universal outlook adopted by Sastri in thesis-writing.

Sastri's Doctoral dissertation is the first historical study of Tamil, or for that matter, a Dravidian language. In this thesis, not only literary sources but also inscriptional materials along with foreign references found in French have been used. Above all, Tamil and Sanskrit materials have been admirably interwoven as warp and woof in the fine tapestry of this dissertation. Hence, Prof. L. Bloomfield of Chicago University, hailed as the father of Modern Descriptive Linguistics, commended Sastri thus: 'It is a fascinating subject and you are to be congratulated not only upon the choice of it but also upon the way you have dealt with it.' European scholars did not lag behind in showering encomiums on Sastri and his thesis. Indian scholars like Vaiyapuri Pillai (Madras University), Justice K.G. Sesa Aiyar, Ulloor Parameswara Aiyar (both from Travancore State) praised Sastri highly. Popular daily newspapers like 'The Hindu' and 'The Mail' also paid their tributes: 'Dr. Subrahmanya Sastri has done very valuable service to Dravidian Philology in general and the History of Tamil Language in particular.'

Notwithstanding this national and international reputation, it is a pity that this invaluable masterpiece of Tamil Linguistics was never brought to the notice of Tamil students, nor was it ever displayed prominently in the libraries. Plainly speaking, most of the Tamil Scholars, young or old, have heard very little about this work, leave alone seeing it physically. Unfortunately, this meritorious linguistic work has not yet been translated in Tamil for the benefit of Tamil students.

The Kuppaswami Sastri Research Institute in Madras, the original publisher of this thesis, has also taken the credit of reprinting this book recently (in 1997) through the tireless efforts of Dr. P.N.Natarajan, Sastri's grandson and the sumptuous subvention given by Dr. M.A.M. Ramaswamy, the Pro-Chancellor of Annamalai University and Dr. Natarajan's close friends to whom the Tamilologists must therefore be grateful.

Dr. Sastri, an indefatigable researcher, did not remain content with the acquisition of Ph.D. He planned to publish a series of books on Tamil grammar.

For quite a long time, *Tolkāppiyam* which may be aptly called Tamil Paniniyam, remained a sealed book to scholars, both native and foreign. It used to be the greatest bugbear to the Tamil students and a hardnut to crack for the Tamil scholars so much so they would all neglect the study of *Tolkāppiyam*, preferring *Nannūl*, a popular simple mediaeval Tamil grammar. Therefore at first Dr. Sastri wrote a critical exposition in Tamil for the Second Book of *Tolkāppiyam* which describes Tamil morphology and syntax and published it at his own cost. Mahavidwan R. Raghavaiyengar went through this study page by page and wrote a laudatory foreward to it, with a wish that similar study be undertaken for the First Book also.

Next he took for English translation the whole of *Tolkāppiyam* for the benefit of non-Tamil scholars. However, there is a difference between Dr. Sastri and earlier translators of Tamil classics, like G.U. Pope, Ellis etc., in the method of presenting original Tamil texts. Instead of giving the texts in the conventional Tamil script alone, Dr. Sastri used to give Tamil texts both in Tamil script as well as in the modified phonetic Roman script being internationally adopted so that non-Tamils especially Europeans could easily read original Tamil texts. In this innovative fashion, Dr. Sastri first published his English version of *Tolkāppiyam* phonology which instantly received glowing tributes from scholars, both Oriental and Occidental. Prof. R.L. Turner of England wrote to Dr. Sastri saying 'Your work on *Tolkāppiyam* is very interesting'. Dr. Sten Konow of Norway observed: 'Every scholar who takes an interest in Indian scientific literature will therefore feel deeply thankful to you'. Likewise Prof. L. Bloomfield of USA congratulated Dr. Sastri: 'You deserve everyone's gratitude for having disclosed the Grammatical Tradition of Tamil.' Later, the other two books of *Tolkāppiyam* were also translated. Thus Dr. Sastri commenced his yeoman service to the international popularity of *Tolkāppiyam*. Even now non-Tamils especially of western nations are used to quote *Tolkāppiyam* from Dr. Sastri's translations only.

Popular national daily 'The Hindu' now and then used to review Dr. Sastri's works by complimenting him thus: 'Dr. Subrahmanya Sastry has done very valuable service to Dravidian Philology in general and History of the Tamil language in particular..... Dr. P.S. Subrahmanya Sastri has secured for himself an assured place among critical scholars of Tamil Linguistics'. Another sister newspaper 'The Mail, was also equally reporting

admirably about Dr. Sastri while reviewing his books. The prestigious *Journal of Oriental Research* in Madras was regularly publishing the writings of Dr. Sastri.

Senthamizh, then the only literary journal of the famous Madurai Tamil Sangam was also regularly coming out with Dr. Sastri's articles. Because of these favourable print-media reports, Dr. Sastri attained popularity in Tamil India as time passed by. As a result of these developments, the authorities of Raja's college of Tamil and Sanskrit at Thiruvaiyaru offered Dr. Sastri its Principal post, which once Prof. Kuppuswami Sastri had occupied.

Dr. Sastri was basically a teacher. But the Lexicon office had no avenue for teaching. Therefore, Dr. Sastri readily accepted this offer and took over as the Principal of the College at Thiruvaiyaru in 1932. Here he taught Sanskrit and Tamil. Due to his long and uninterrupted study of these two classical languages, his lectures, be they in Sanskrit classes or in Tamil classes, were always flavoured with parallel ideas and comparative approach. With his bilingual scholarship and profound study of grammars, Dr. Sastri trained here several students some of whom later distinguished themselves in their chosen fields. Dr. N. Sethuragunathan, the learned commentator of *Muttollāyiram*, S.D. Sundaram, a famous dramatist, G. Rajavelu, Ex-Director of Translation, Tamilnadu Government and Prof. Ilakkuvanar were all then his students here.

Besides teaching, Dr. Sastri continued to write fundamental research works. He published a Tamil book on Tamil Linguistics. This was the first Tamil book ever written in the field of Linguistics. After this, he brought out his critical exposition in Tamil of the First Book of *Tolkāppiyam* which describes Tamil phonology, thereby fulfilling the wishes of R. Raghavaiyengar, then working as Tamil Professor at the Annamalai University.

Navalar N.M. Venkatasamy Nattar, also of Annamalai University and a modern commentator of Tamil classics, profusely praised this work. Sastri's love for *Tirukkural* was so deep that he brought out a student-edition for it along with his simple annotations. Not only that. He went to the extent of teaching a *Tirukkural* couplet every day to a scavenger at Thiruvaiyaru.

One day, Tiru.Vi.Ka, a well-known liberal-minded Tamil scholar and labour leader, visited the College at the invitation of Dr. Sastri and addressed his students. Thiru.Vi.Ka. was extremely satisfied with Dr. Sastri's warm welcome and cordial treatment. When Dr. Sastri entered the tenth year in his Principal service, the Annamalai University at Chidambaram offered him in a platter its Sanskrit Professorship, previously occupied by Prof. Kuppuswami Sastri with distinction.

Dr. Sastri joined the University in 1942 as the Professor and Head of the Sanskrit Department due to the good offices of N. Viswanathaiyar, the first Registrar, and also due to the fair-mindedness of Dr. Rajah Sir Annamalai Chettiar, the Founder-Pro-chancellor of the University well-known for his penchant for only merit and meritorious scholars.

The five years Prof. Sastri spent in the Annamalai University were the most productive period in his professional life. He revived and rejuvenated the defunct Sanskrit Honours course, through his rich teaching experience and resourceful scholarship, which earned for him the love and affection of both the teachers and the taught so much so, the German daughter-in-law of the then Vice Chancellor, joined Sanskrit M.A. to study under Prof. Sastri. His class-lectures in Sanskrit for Siromani course, or in English for Sanskrit M.A. used to be studded with several apt and alluring quotations and parallels from Tamil classics. Therefore, there is no wonder that Thomas Burrow, a Sanskrit scholar from

England (later Boden Professor of Sanskrit at the Oxford University and the joint author of the epoch-making Dravidian Etymological Dictionary) took keen interest in attending his Sanskrit classes.

Lectures of Dr. Sastri were so popular that not only students of Sanskrit but also students of other subjects like Science and Economics used to swarm his classes. The septuagenarian A.V. Ramakrishnan, an old student of this University and now a retired Judicial Officer, reminisces about Dr. Sastri's teaching thus: 'Prof. Sastri would handle Kālidāsa - Kāvya with ease and felicity, often extempore, with literary fragrance and force and made deep impression in the minds of listeners. Often his elucidations of Kāvya and Nāṭaka -- content and import--were a treat which I muse as a song listened.' Several of his students who had studied here later adorned high positions in many Universities.

Prof. Sastri was soon made the Dean of the Faculty of Oriental Studies including Sanskrit, Tamil, Malayalam, Telugu and Kannada as well as Ex-Officio Member of the University Syndicate an enviable position which Prof. Ruthinaswamy, the then Vice-Chancellor, gladly gave Prof. Sastri as a timely recognition of Prof. Sastri's dedication and devotion to profession and his indefatigable research work.

Soon after a year, Prof. Sastri once again started his publishing activities. At first he brought out the first volume of his magnum opus '*Lectures on Patañjali's Mahābhāṣya*' -- a mammoth project to be executed in 4000 pages! After three years, the second volume saw the light-all through the University. Side-by-side, Tamil also got Prof. Sastri's contributions. He enriched Tamil with a Tamil translation of *Dhvanyāloka*, a Sanskrit treatise on rhetoric. Soon followed his another Tamil book on the *History of Sanskrit Literature*. To cap it all, Prof. Sastri published his

English version with critical exposition of *Tolkāppiyam*'s Second Book. Next appeared his another English book '*Historical Tamil Reader*'. All these received the appreciation and applause of the international community of scholars like Professors Pederson of Denmark, A.B.Keith of England, L. Bloomfield, of U.S.A and Dr. S.K. Chatterji, a doyen of Indian Linguistics in the Calcutta University.

Sir C.P. Ramaswamy Aiyar, then Dewan of Travancore State, invited Prof. Sastri to give special lectures under the auspices of Travancore University. Prof. Sastri went there and gave special lectures which that University soon published under the caption of '*An Enquiry into the relationship between Tamil and Sanskrit*'. This was well commented and commended by Sir. C.P. himself. The Kerala University has recently published the Malayalam translation of this book.

As days passed by the five-year contract Prof. Sastri had with the University was fast approaching its inevitable melancholy close in June, 1947. He had already exceeded the statutory period of retirement, the age of 55, by two years. He wished to continue till he reached sixty. Both the ViceChancellor and Prof. Sastri used to play tennis together. So what? Prof. Sastri had to retire after the summer in 1947, because the Registrar, his well-wisher, had already retired a year ago and the University had to tighten its belt due to severe financial stringency. However, unprecedented and ever memorable send-off was eagerly waiting for Prof. Sastri.

A Felicitation Committee was formed. Students and teachers of Sanskrit as well as other faculties willingly associated themselves with the Committee. Prominent citizens in and around Chidambaram, also joined the Committee. The function was held at the famous Gokhale Hall of the University. T.R. Venkatarama

Sastri, a prominent public figure and a leading legal luminary at Madras, came all the way to preside over the function. Messages from powerful personalities like Sir.C.P. Ramaswamy Aiyar, Raja Sir Annamalai Chettiar, Rao Bahadur K.V.Krishnaswamy Aiyar from Madras, some Judicial Officers from Erode and Mayuram, Professors of Benaras and Andhra Universities and even from Rev.Gardiner of far-off London were received. Addresses in English, Sanskrit and Tamil were presented to Prof. Sastri. His life-size portrait was also unveiled. The entire audience in the jam-packed Gokhale Hall gave a standing ovation to Prof. Sastri. Prof. Sastri too suitably replied finally saying: 'We shall cultivate the line of thinking with a spirit of sacrifice and service both for Tamil and Sanskrit learning.'

Once again Sastri returned to Thiruvaiyaru because the late Paramacharya of Kanchi Sankara Math had advised him to complete his *Mahābhāṣya* Study by settling down at Thiruvaiyaru instead of rushing to Madras, a city full of sound and fury where nothing significant can be achieved in the maddening crowd enslaved by the speed-bug.

Within six months after the retirement, Sastri published his '*Comparative Grammar of Tamil Language*'. This is a mini-comparative study of all the literary Dravidian languages. Though slender in size, it stands in merit next only to Caldwell's Dravidian Comparative Grammar published in 1857. However, it carries several quotations from *Tolkāppiyam* totally absent in Caldwell's. Again he enriched Tamil with his '*History of Sanskrit Language*', written in Tamil and was readily published by the Annamalai University. His simple commentary on 2nd and 3rd parts of *Kuṛaḷ* appeared subsequently. After sometime, he released a Tamil book consisting of Puranic and ritual references scattered in the ancient Tamil texts along with their Sanskrit sources.

As for his critical study of Patañjali's *Mahābhāṣya*, he completed the entire work in 4000 pages as originally planned by burning the midnight-oil for several nights. The Paramacharya of Kanchi immediately convened a special gathering of Vedic scholars at Kanchi and honored Dr. Sastri with a presentation of Kashmiri shawl and a citation along with his benediction.

Dr. Sastri's services to Sanskrit were well recognised and rewarded with suitable titles. The Kanchi Paramacharya conferred on him 'Vani Triveni Prayaga' in recognition of his proficiency in the three languages: Sanskrit, Tamil and English; the other titles 'Vidyaratna' by a Benaras Academy, 'Vidyabhushana' by the Karnataka State, 'Vidyanidhi' by a Kerala Seminary and 'Mahamahimopadhyaya' by the Allahabad Sahitya Parishad were presented to Sastri. Despite all these awards, unfortunately Sastri was not awarded 'Mahamahopadhyaya', the highest and most prestigious title awarded by the Government of India to eminent Sanskrit scholars, which he richly deserved.

The recognition for his significant contribution to Tamil Language and Literature was, in fact, much less. Even the Annamalai University known for its liberal mind and catholicity of outlook, seems to have failed to remember his valuable services to its Sanskrit department and Tamil study when it conferred Honorary Doctorate Degrees at its Silver Jubilee Celebrations.

Technically Dr. Sastri was a Sanskrit teacher having qualified in Sanskrit M.A. Degree. He was born in a family of Sanskrit scholars. He was a Sanskrit teacher for nearly 30 years. Despite this strong Sanskrit background, his contribution to Tamil is phenomenal. He globalised the Tamil grammatical tradition through his English translation with Roman script text of *Tolkāppiyam* and disclosed the age-old contact and convergence

between Sanskrit and Tamil to the astonishment and appreciation of international scholars on both the sides of the Atlantic Ocean as well as on the Indian subcontinent.

Dr. Sastri wrote nearly 40 books. Of these, 18 books are on Tamil. In addition, he wrote several analytical reviews in English on Tamil books in 'The Hindu'. He went on writing on Tamil both in English and Tamil for well over three decades, though his comparative approach to Tamil study cost him dearly. Despite debilitating deprivations and the attendant disadvantages and discomforts Sastri did not stop contributing to Tamil.

Sastri retired in 1947 and passed away in 1978. During these 31 years, many institutions mushroomed ostensibly to develop Tamil Language and Literature. A Department for Dravidian Philology was established in mid-fifties. It later metamorphosed into an Advanced Centre. In Madurai, the Athens of Tamil Nadu, a University was established in mid-sixties. An Association for Dravidian Linguistics was created by a Tamilian at the turn of seventies, and an international institute for Tamil was also born simultaneously. Over and above all, a separate University for Tamil, the first of its kind in the world was founded with great eclat and several expectations. None of them have developed the line of analytical research set in motion by Dr. Sastri. Tragic was the fate of the costly Chair created for *Tolkāppiyam* Study in the Tamil University. With only a single appointment it dwindled into oblivion.

Of the Fourteen Volumes of his memorable '*Lectures on Patañjali's Mahābhāṣya*', Dr. Sastri managed to publish only six volumes. He moved heaven and earth to publish the remaining eight volumes. He went even to the extent of advertising in 'The Hindu', his will to sell them for a pittance, but to no avail. So

also, his critical study of *Puṛaṇāṇuṛu*, and a drama on Tiruvalluvar were lost for want of patronage. Therefore, despair and desolation upset him and he also stopped even writing after 1970.

Subsequently, vexing and wailing for another eight years more, Sastri breathed his last in May, 1978, as a disappointed and dejected man leaving his manuscripts to gather dust.

The posterity will be benefited greatly if Dr.Sastri's unpublished works are published and the published ones are reprinted.

Mm. Prof. S. KUPPUSWAMI SASTRI

on the writer

Annamalainagar

Dated : 2 Jan. 1940

Dr. P. S. Subrahmanya Sastri, M.A., Ph.D., by his work as teacher and researcher for the last fifteen years and more in the sphere of advanced Sanskrit and Tamil studies, has achieved high distinction among Oriental scholars in South India. Besides specialising in Vyākaraṇa and Alamkāra in connection with his M.A. course in 1913-14, he had opportunities of studying the Bhāṭṭadīpikā (the Nivānta portion) in Mīmāṃsā, the Prasthāna-traya-bhāṣya of the Advaita-Vedānta and Gadādhara's Vyutpattivāda in Nyāya. I happen to be one of his teachers and he attended my classes in the Dhvanyāloka and the Vyaktiviveka in 1913-14 and in the Vyutpattivāda in 1926-28. Between 1926 and 1932, he was working as assistant editor in the Tamil Lexicon office of the Madras University. During this period, he qualified himself for the Madras Degree of Ph.D., on a thesis on 'Tamil grammatical literature as compared with Sanskrit grammatical literature'. This thesis was highly commended by Orientalists like Dr. Jules Bloch and Dr. Barnett and Philologists like Dr. Turner.

He has equipped himself with a high degree of specialistic proficiency in Tamil Grammar and Linguistics; and he combines this qualification with high attainments in Sanskrit, a high standing as teacher of Sanskrit and Tamil in advanced stages of Oriental education and a sound administrative experience in Oriental institutions.

Sd/-

S. Kuppuswami Sastri

Hony. Prof. of Sanskrit

&

Dean of the Faculty & Oriental Studies,
Annamalai University.

HINDU - REVIEWS OF THE BOOK

TOLKAPPIYAM

TOLKAPPIYAM: By Dr. P. S. Subrahmanya Sastri: Porul Atikaram Part I—Akattinai and Purattinai. Published by the Kuppuswami Sastri Research Institute, Mylapore, Madras, 1949. (Price Rs. 2.)

Tamil has inherited all the best in its sister language, Sanskrit, but at the same time has not shed her originality and individuality. This fusion of two cultures is nowhere better exhibited than in the field of grammar. Tolkappiyam, the earliest extant Tamil grammar, has a chapter entitled Poruladhikaram, which in the garb of detailing rules of poetics reveals a true picture of the social pattern in the land of those bygone days (though Dr. Sastri would not subscribe to this view—vide page 4, note 4). The whole field of human activities was divided under two heads, i.e., *Aham* dealing with love and *Puram*, with warfare and administration.

This chapter has been masterfully and elaborately commented upon by learned scholars in the past, among whom the names of Ilampuranar and Naccinarkiniyar stand uppermost. But, since a long period of time had elapsed between the date of the text and the dates of the commentaries and as literature had grown enormously in the land in the meanwhile and as the sutras of the text were very short, terse and not easy of understanding, it was no wonder that each commentator had to go his own way in interpreting them. Even the shape of the sutras was differently taken by each of the commentators. The number of sutras as held by Ilampuranar was not the same as by Naccinarkiniyar—what the former would take as two sutras the latter would group into one. So Dr. Sastri whose aim was to explain in English the true significance of Tolkappiyam according to his own understanding of it, had to hack his way through a forest. He had to give a new place to a sutra (No. 16 in his book); to trace interpolations both in the text and in the commentaries. For example, he feels sutra 66 beginning with *Athuve Thanum* is an interpolation and the portion of Naccinarkiniyar's commentary on Rule No. 10 beginning with *Thanpayan* also spurious. Most often he accepts Ilampuranar whom he calls straightforward and sound and rejects Naccinarkiniyar as unscientific, far fetched, laboured and extravagant. In some places he disagrees with both the commentators and suggests new meanings. (Vide Sutra 18).

While reading the text, the editor has made certain observations which throw light on the social and religious conditions of the times and some of them may be enumerated:

(a) The Dravidians and Aryans should have lived so closely for a long time that the Dravidians took three Rig Vedic deities as the guardian deities of the three *tinai*s, *mullai*, *marutam* and *neytal*. As regards *Murukan*, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. (Page 5).

(b) *Mayon* means Vishnu; what is its derivation?.... It is better to have the meaning 'one having *Lakshmi*'. (P. 9).

(c) *Mayon* is elder to *Ceyon*, and *Ventan* holds a higher position than *Varunan*. (P. 16).

(d) At the time when Tolkappiyam was written *Varnasramadharma* was in vogue in Tamil country. (Page 51).

In this edition the 'sutra' is given in Tamil, then its transliteration into Roman script is made. A translation of the sutra is then given and critical notes follow.

Thus the book is a critical and comprehensive edition of Tolkappiyam in English and the learned author and publisher are to be congratulated on this. It is hoped that the other sub-chapters of Poruladhikaram will soon follow.

To make the book more useful to the beginner the editor's explanations of the texts might be made fuller, with suitable examples, if possible. The translations too could be made clearer than the following, for example:

(a) Others also may be servants, when they may be the heroes and heroines of *kaikkilai* and *peruntinai*. (Sutra 25).

(b) *Kaikkilai* is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl, satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

8.2.1950

11.10.1953

TOLKAPPIYAM — PORUL-ATIKA RAM: By Dr. P. S. Subrahmanya Sastri (The Kuppuswami Sastri Research Institute, Mylapore, Madras. Rs. 2.)

Porul-Adhikaram, the third division of Tolkappiyam, the earliest extant Tamil Grammar, deals with poets. Detailing the subject matter suitable for Tamil poetry, the book furnishes a volume of information regarding the culture and customs prevailing in the Tamil land during those by-gone days and as such is very important for researchers in the field. Dr. P. S. Sastri who has done yeoman service to the study of ancient Tamil grammar and literature, has in this volume given to the world his commentary on three chapters of Porul-Adhikaram, i.e., *Kalaviyal*, *Karpiyal* and *Porul-iyal*, all of which deal with marriage in the old Tamil country among its indigenous folk and the life of the people after marriage. They form the basis for later poetical compositions in the land and as such reveal the conception of the Tamils regarding the principles of literary criticism. The book has already been annotated and commented upon by eminent Tamil critics, but Dr. Sastri's work is important for two reasons, i.e., its appearance in English and its preparation based on comparison with Sanskrit literary and grammatical studies. The text is re-arranged rationally and its meaning is given in English and critical notes are added. Views of early commentators are compared and criticised and at places new views are stated. Thus the publication is a very valuable addition to our knowledge on the subject and as a first attempt to popularise the book in foreign lands is highly commendable.

10.11.1957

TOLKAPPIAM (Part III): By P. S. Subrahmanya Sastri (Published by the Kuppuswami Sastri Research Institute, Mylapore, Madras-4. Rs. 2.)

Prof. P. S. Subrahmanya Sastri has been long engaged in introducing the earliest extant Tamil grammar, *Tolkappiam*, with his commentary to the English-knowing public and his final work on the subject, which is on *Meyppadu*, *Uvamai*, *Ceyyul* and *Marapu* is now noticed. These chapters deal with the four divisions of Tamil Poetics, i.e., expression of emotions, similes, prosody and traditional usage. They form the final chapters of Porul Adhikaram of *Tolkappiam*. They have been elaborated by early commentators like Ilampuranar, Nachinarkiniyar and Perasiriyar and the learned editor has added his own commentary based on these earlier ones and on his knowledge of similar works in Sanskrit.

The text is given in Tamil and Roman scripts and is followed by the editor's commentary in English. The commentary includes notes detailing the differences in views of early commentators and Prof. Sastri's own reasons for differing from some of them. Elaborate quotations are given from Tamil and Sanskrit sources either as parallels or as authorities.

Translation of this difficult work has been very carefully done and criticisms and notes are learned. Thus the publication is a very valuable addition to our knowledge of ancient Tamil poetry and its contents and our congratulations are due to the learned Professor and the Kuppuswami Sastri Research Institute for this successful conclusion of a difficult endeavour.

10.11.57

V.

**Books Written by
Dr. P.S. Subrahmanya Sastri**

- 1-14 Lectures on Patañjali's Mahābhāṣya
(1-6 already published; 7-14 to be published)
15. Mahābhāṣya-prakāśikā (āhnikatrayam) (in Sanskrit)-
manuscript
16. Gairvāṇīgranthānucaritam - manuscript
17. History of Sanskrit Literature (in Tamil)
18. History of Sanskrit Language (in Tamil)
19. Tonivīlakku (Tamil rendering of Dhavanyāloka)
20. A study of Kālidāsa's Kumārasambhava (Canto I)
21. A critical study of Vālmīki Rāmāyaṇa
22. Comparative grammar of the Tamil Language
23. Tolkāppiyam - Eḷuttatikāram with Tamil commentary
24. Tolkāppiyam - Eḷuttatikāram with English commentary
25. Tolkāppiyam-Collatikāra-k-kuṛippu.
26. Tolkāppiyam-Collatikāram with English Commentary
- 27-29 Tolkāppiyam-Poruḷatikāram
30. Tirukkuṛal - Aṟattupāl with Bālar - urai
31. Tirukkuṛal - moḷi-nūl
33. Historical Tamil Reader
34. An enquiry into the relationship of Sanskrit and Tamil
35. History of Grammatical Theories in Tamil and their
relation to the Grammatical Literature in Sanskrit
36. Saṅganūlgaḷum Vaidikamārgamum (in Tamil)
37. Vāsukivaḷḷuvam (a drama in Tamil - lost)
38. Synopsis of Indian Systems of Philosophy
39. Hindu-mata viṇā-vidai (in Tamil)
40. Modern Tamil Grammar
41. Research work on Puṛaṇānūru (lost)

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TOLKĀPPIYAM

PORUḤATIKĀRAM

TOLKĀPPIYAM - PORULATIKĀRAM

I. AKATTINAI-Y-IYAL

(Chapter describing the poruḷ found in love-poetry)

1. கைக்கிளை முதலாப் பெருந்தினை யிறுவாய்
முற்படக் கிளந்த வெழுதினை யென்ப.

Kaikkilai mutal-ā-p perun-tinai y-iruvāy
Mur-paṭa-k kiḷanta v-eḷu-tinai y-enpa.

They say that the groups commencing with *kaikkilai* and ending with *peruntinai* mentioned before are the seven *tinai*s.

Note 1. The *uddēśya* in the *sūtra* is *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* and the *vidhēya* is *eḷu-tinai*. Hence *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* should be taken as *anmolī-t-tokai*. The group is *kaikkilai*, *mullai*, *kuriñci*, *pālai*, *marutam*, *neytal* and *peruntinai*. This is understood from the *sūtras*.

Māyōṇ mēya kāṭurai y-ulakam-um ... (Akat. 5).

Naṭuvu-nilai-t tinai-y-ē ... (Akat. 11).

Vākai tāṇ-ē pālaiyatu purāṇ-ē (Purat. 73).

Ḥampūraṇar gives an alternative meaning where the *uddēśya* and the *vidhēya* are inverted. The first meaning seems to be better if we compare the style of this *sūtra* with that of the first *sūtra* in the *Eluttatikāram*. In the first interpretation he has taken *kiḷanta* to be a finite verb and in the second *peyar-eccam* qualifying *eḷu-tinai*. Since the names *kaikkilai*, *mullai* etc., and their order were already mentioned by Tolkāppiyaṇar's predecessors, it may be taken as *peyar-eccam* qualifying *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* rather than *eḷu-tinai*.

Note 2. There is difference of opinion in the interpretation of the word *tinai* between Ḥampūraṇar and Nacciṇārkkiniyar. The former takes it in the sense of *poruḷ* (*padārtha*) and the latter in the sense of *olukkam* (conduct, amorous state). Since *tinai* connotes *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ* and *olukkam* can refer only to *uri-p-poruḷ*, Ḥampūraṇar's interpretation is sound. Ḥampūraṇar himself mentions this argument in the next *sūtra*.

Note 3. The expressions *mur-paṭa-k-kiḷanta* and *enpa* suggest that this classification of *aka-t-tinai* (*padārthas*

described in poems dealing with love) was not done by Tolkāppiyaṇār, but was already done by his predecessors.

Note 4. *ā* is the curtailed form of *āka*; *iruvāy* is a noun meaning *iruti-y-iṭam* and hence *iruvāy* and *irū* have the same meaning. The word *vāy* is frequently used as a noun in the sense of *place* in Sangam classics. cf. *E-v-vāyūṇ kavara* (Neṭunal. 17).

Note 5. *Ēl+tiṇai* becomes *elu-tiṇai*. This usage suggests that the change of *ēl* to *elu* takes place not only when the following word denotes measurement, weight or number as is mentioned in Tol. Elut. 390, but also in other places. Hence the word *elu-tiṇai* here is a *jñāpaka* to the extension of the *sūtra* Tol. Elut. 390.

Note 6. *Poruḷ-atikāram* is the section which deals with *poruḷ* described in Poetry. Hence it may be called the section on the Science of Poetics. This is clearly seen from the expression *pāṭalutpayinṇaravai* in the third *sūtra* here. Iḷampūraṇar has stated the same in his sentence '*poruḷ enpaṭu yātō eniṇ, mēr collappaṭṭa collin unarappaṭuvatu*'. The section dealing with the Science of Poetics naturally follows the sections dealing with Phonology and Morphology and Syntax. It consists of nine *iyals* or chapters:—*akattiṇai-y-iyal*, *purattiṇai-y-iyal*, *kaḷaviyal*, *karpiyal*, *poruḷiyal*, *meyppāṭṭiyal*, *uvama-v-iyal*, *ceyyuḷ-iyal* and *marapiyal*.

Note 7. *Akattiṇai-y-iyal* deals with the *poruḷ* found in love-poetry in general. The word *akam* which means *mind* is first taken to mean *the love felt in mind by the lovers* and then *love-poetry*. Hence *akam* in the word *akattiṇai-y-iyal* means 'love-poetry' and is an *ākupeyar*.

Note 8. The word *muṇ-ṭaṭa* is taken by Naccinārkkinīyar to suggest *piṇ-ṭaṭa* with reference to the seven *puṇa-t-tiṇai* in the second chapter. It seems that it is far-fetched. It may be due to the fact that the two lines

Veṭci mutal-ā-p pāṭā n-iruvāy

Murṭaṭa-k kiḷanta v-elutiṇai y-enpa are missing in the first *sūtra* of the *Purattiṇai-y-iyal*.

Note 9. The word *tiṇai* in this *sūtra* denotes *akattiṇai*. This is suggested by the mention of *akattiṇai* in the last *sūtra* of this *iyal* and the first *sūtra* of the next *iyal*:—

Purattiṇai maruṇkiṇ porunti n-allatū

Akattiṇai maruṇki n-aḷavuta l-ila-v-ē (Akat. 58.)

Akattiṇai maruṇki n-aṭṭirapa v-unarntōr

Purattiṇai y-ilakkaṇan tirappaṭa-k- kiḷappin (Purat. 1.)

2. அவற்றன்,

செவ னெந்தினை செவண் தொழியப்

படுதினா வையம் பாத்திய பண்பே.

Avarruḷ

Naṭuva n-ain-tiṇai naṭuvana t-oḷiya-p

Paṭu-tirai vaiyam pāttiya paṇp-ē.

Of them the middle five except the middle one are of the nature of owning land surrounded by seas apportioned to them.

Note 1. There is difference of opinion in the construction of the word *oḷiya*. Iḷampūraṇar takes it to be a *vinai-y-eccam* modifying the *peyar-eccam*, *pāttiya*. He also mentions that some took it as a finite verb forming the predicate of *paṇpū*. Since *paṇpū* is in the singular number and *oḷiya* should be taken as plural verb, it seems to me that it might have been an interpolation. Naccinārkkinīyar takes it to be a *vinai-y-eccam* modifying *ceytār* (understood). If *ninra* is taken to be understood after *oḷiya*, the phrase *naṭuvanaṭu oḷiya ninra* may be taken as an adjectival phrase, qualifying *naṭuvaṇ-aintiṇai*. *Naṭuvaṇ* is a noun meaning 'the middle place' and *naṭuvanaṭu* is a *vinaiyāl-aṇaiyum peyar*, literally meaning 'that which has the middle place.' Since the *kurippu-vinai* (appellative verb) has generally a noun for its stem, it is wrong to have taken *naṭuvaṇ* as an adverb in the Tamil Lexicon of the University of Madras.

Though Naccinārkkinīyar does not differ in the interpretation of the *sūtra* from Iḷampūraṇar, yet the manner of interpretation is laboured and is not as direct as that of Iḷampūraṇar.

3. முதல்கரு வுரிப்பொரு ளென்ற மூன்றே

நவலுக் கால முறைசிறந் தனவே

பாடலுட் பயின்றவை காடுங் கால.

Mutal-karu v-uri-p-poru l-enra mūnṇ-ē

Nuvaluṇ kālai murai-ciran tana-v-ē

Pāṭalut payinṇaravai nāṭuṇ kālai.

On examining the *padārthas* used in poetry, those of them which are important in their order are *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ*.

Note 1. *Avarruḷ* is taken here from the previous sūtra and it means *attiṇaiyul*=*apporuḷkalul*.

Note 2. This sūtra classifies *poruḷ* primarily into three.

Note 3. The word *murai* means order; it is here a noun in the third case with the suffix being dropped. Iḷampūraṇar infers from the expression *murai ciṇantaṇa* that *mutar-poruḷ* is more important than the other two and *karu-p-poruḷ* is more important than *uri-p-paruḷ*. Nacciṇārkkīṇiyar takes it in the reverse order. He states that *karu-p-poruḷ* is more important than *mutar-poruḷ*, and *uri p-poruḷ* is more important than *karu-p-poruḷ*. Since time and place which form the *mutar-poruḷ* are primarily necessary for all padārthas, Iḷampūraṇar's interpretation is more natural than Nacciṇārkkīṇiyar's.

Note 4. The world *pāṭaluḷ* is very significant. It tells us that the whole section—Poruḷatikāram deals with Poetry and not History of the Tamil country or social customs.

The next sūtra tells us the classification of *mutar-poruḷ*.

4. முதலெனப் படுவது நிலம்பொழு திரண்டின்
இயல்பென மொழிப வியல்புணர்ச் தோரே.

Mutul-eṇa-p paṭuvatu nilam-poluṭ-iraṇṭin
Iyalp-eṇa molīpa v-iyalp-uṇarn tōr-ē.

Men of the world say that *mutar-poruḷ* consists of place and time.

What then is the region for each *tiṇai*?

5. மாயோன் மேய காடுறை யுலகமும்
சேயோன் மேய மைவரை யுலகமும்
வேந்தன் மேய தீம்புன லுலகமும்
வருணன் மேய பெருமண லுலகமும்
முல்லை குறிஞ்சி மருத கெய்தலெனச்
சொல்லிய முறையாற் சொல்லவும் படுமே.

Māyōṇ mēya kāṭurai y-ulakam-um
Cēyōṇ mēya mai-varai y-ulakam-um
Vēntaṇ mēya tīm-puṇal l-ulakam-um
Varuṇaṇ mēya peru-maṇal-ulakam-um
Mullai kuriṇci maruta neytal-eṇa-c
Colliya muraiyār colla v-um paṭum-ē

The forest region presided by Viṣṇu, the mountain region presided by Murukaṇ, the region of sweet waters presided by Indra, and the region of extensive sand presided by Varuṇa are

said to be in the order mentioned, *mullai*, *kuriṇci*, *marutam* and *neytal*.

Note. 1. This sūtra tells us the *nilam* or region of each of the four *tiṇais* which have their regions apportioned.

Note. 2. Both Iḷampūraṇar and Nacciṇārkkīṇiyar take the four *ulakamum* as the subject, *collavumpaṭum* as the predicate and *mullai*, *kuriṇci*, *marutam* and *neytal* as subjective compliments. Since *mullai* and the other three have been mentioned in the second sūtra *supra*, it seems to me that we may take *mullai kuriṇci marutam neytal eṇa-c colliya* as the subject, the four *ulakam* as nouns in the seventh case with the suffix being dropped and *colla* as an infinitive forming the predicate of *mullai* etc. the subject of *paṭum* which means 'is appropriate'. We find such a usage in *vañcarai y-añca-p paṭum* (Tiruk. 824). Then the meaning of the sūtra may be given thus:—It is appropriate that the said terms *mullai*, *kuriṇci*, *marutam*, and *neytal* may also be applied to the forest, region presided by Viṣṇu, the mountainous region presided by Murukaṇ, the sweet-water region presided by Indra and the extensive sand region presided by Varuṇa. In that case the particular *um* after *colla* is significant being an *eccavummai*.

Note. 3. This is one of the important sūtras in the Tolkāppiyam which tell us that Dravidians and Aryans should have lived together so closely for a very long time that the Dravidians took three Ṛg vēdic deities as the guardian deities of the three *tiṇais*, *mullai*, *marutam* and *neytal*. As regards Murukaṇ, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. A study of the Tirumuru-kāruppaṭai, and the Paripāṭal in the Tamil Literature and the Mahābhārata and the Rāmāyaṇa in the Sanskrit Literature has made me doubt the veracity of the statement that Murukaṇ is a Dravidian God. The following parallels regarding Murukaṇ found in the Tamil Literature and the Sanskrit Literature deserve careful scrutiny at the hands of scholars:

Mū-v-eyil murukkiya muraṇ-miku celvaṇum

...

Ulakaṇ kākku m-onṇu-puri koḷkai-p

Palar-pukaḷ mūvaruṇ talaiva r-āka

...

Nālvē r-iyarkai-p patinoru mūvarotu

Antara-k koṭṭinar vantutan kāṇa-t
Tāvil-kolkai maṭantaiyoṭu ciṇṇaḷ
Āvi naṇ-kuṭi y-acaital-u m-uriyan

(Tirumu. 154—176).

Tatō dēvās-trayastrimśad-diśaśca sadigīśvarāḥ|
Rudrō dhātā ca viṣṇuś-ca yamaḥ pūṣāryamā bhagaḥ||
Prthag bhūtāni cānyāni yāni dēvagaṇāni vai |
Ājagmus-tē-adbhutan draṣṭum kumāraṇ jvalanātmajam||
(M. B. Anuśāsana 133, 15-17).

Aruvār payanta āramar celva
(Tirumu. 255).

Tāstu ṣaṭ-kṛttikā garbham pupuṣur jātavedasaḥ|
(M. B. Anuśāsana 133,8).

Vāṇōr vaṇaṅku-viṇ rānai-t talaiva
(Tirumu. 260)

Sāināpatyēna tan dēvāḥ pūjayitvā guhālayam
(M. B. Anuśāsana. 133, 28).

Kōli y-ōṅkiya venṇaṭu viṇar-koṭi
(Tirumu. 38.)

Kukkutaś cāgninā dattas tasya kētur-alaṅkṛtaḥ
(M. B. Vana. 229, 41).

Umaiyoṭu puṇarnta kāma vatuvaivuḷ
Amaiya-p puṇarcci y-amaiya nerri
Imaiya nāṭṭa-t t-oru-vaṇaṅ koṭu
Vilaṅkeṇa viṇṇor vēlvi mutalvaṇ
Viri-katir maṇi-p-pū ṇ-avaṅku-t-tā nittatu
Ariteṇa mārrāṇ vāymaiya ṇ-ātalīṇ
Eri-kaṇaṇ rāṇā-kkuṭāri-koṇ ṭ-avaṇ-uruvu
Tirittit tōṇ-iv v-ulakēlu maruḷa

Vaṭavayin viḷaṅkā l-urāi-y-eḷu makaḷiruḷ
Kaṭavu l-orumīṇ cālīṇi y-oliya
Aruvar māṇṇaiyōru m-annilai y-ayinṇaṇar.

(Paripāṭal. 5, 28-45).

Dēvyā vivāhē nirvṛttē rudrāṇyā bhṛgunandanaḥ|
Samāgamē bhagavatō dēvyā saha mahātmanah||
Tatas sarvē samudvignā dēvā rudram upāgaman|

Varam prayaccha lōkēśa trāilōkya-hita-kāmyayā||

Na dēvyām sambhavēt putrō bhavataḥ surasattamaḥ|
Dhṛtyā dēva nigrhaṣva tējō jvalitam uttamam|

Rudras tu tējō-apratimam dhārayāmāsa vāi sadā|
Praskannan tu tatas tasmāt kiñcit tatrāpatad bhuvi|
Utpapāta tadā vahnāu vavṛdhē cādbhutopamam

(M. B. Anuśāsana 130, 61-78).

Vipanna-kṛtyā rājendra dēvatā ṛṣayas tathā|
Kṛttikāś codayāmāsur apatyabharāṇāya vai|
Tās tu ṣaṭ kṛttikā garbham pupuṣur jātavedasaḥ|

Samaṇ garbham suṣuvirē kṛttikās tā naraṣabha|
Divyaṁ śaravaṇam prāpya vavṛdhē priyadarśanaḥ|
(M. B. Anuśāsana. 133, 5-12).

The same idea is expressed in Vālmiki's Rāmāyaṇa, Bāla-kāṇḍa, 36th sarga.

Aṇalan raṇ-meyyir pirittu-c
Celva vāraṇaṅ koṭuttōṇ (Paripāṭal 5, 57-58).
Kukkutaś cāgninā dattaḥ (M. B. Vana. 229, 41).

.....Vāṇattu
Vaḷaṅ-kēlu celvaṇ...
.....Aṇi-mayil koṭuttōṇ
Tiruntu-kōṇ ṇamaṇ.....
Iruṅkaṇ vēl-yāṭ tēliṇ-maṇi koṭuttōṇ
Āaṅk-avarum piṇarum-amarntu-paṭai y-aḷitta
Maṇiyu maṇṇaiyum vāraṇa-c cēvalum

(Paripāṭal 5, 58-64).

Suparṇō'sya dadāu putram mayūraṇ citrabarhiṇam|
Rākṣasāśca dadus tasmāi varāha-mahiṣāv-ubhāu|
Kukkutaṇ cāgnisaṅkāśam pradadāu varuṇaḥ svayam|
Candramāḥ pradadāu mēṣam ādityō rucirām prabhām|
Chāgam agnir guṇōpētam ilā puṣpa-phalam bahu¹
(M. B. Anuśāsana. 133, 21-23).

Aṇumukat t-āṇiru tōḷāl veṇṇi (Paripāṭal 14, 21).
Ṣaḍānanaṅ kumāraṇ tu dvi-ṣaḍ-akṣam dvija-priyam|
Pīnāṁsam dvādaśa-bhujam (M. B.)

Tevvu-k kuṇṇattu-t tiruntu-vē l-aḷutti
A-v-varai y-uṭaittōy (Paripāṭal 19, 102-23.)
Bibhēda krāuṇcam śaktyā ca pāvakiḥ para-vīra-hā
(M. B. Śalya. 47, 91.)

1. There is some difference in the givers of gifts mentioned in the Paripāṭal and the Mahābhārata.

Note 4. Iḷampūraṇar mentions that the *tiṇai* names *mullai*, *kuriñai*, *marutam* and *neytal* sprang from the names of the most important flower of each region. Naccinārkkiniyar does not agree with him, and condemns him on the ground that other flowers also are found in the respective regions and says that, since the words *mullai*, *kuriñci*, *marutam* and *neytal* have been used in Literature in the sense of *iruttal*, *puṇarcci*, *ūṭal* and *irañkal*, the *tiṇais* have been so named. The reason for his saying so is perhaps the sūtra *uri-p-poruḷ-allaṇa mayañkarum perum-ē* (Akat. 15).

But he does not interpret it in the sense that all *padārthas* other than *uri-p-poruḷ* may have *mayakkam*. Since a region, the products of the region and the *śṛṅgārāvasthā* described in the region are all called by one of the names *mullai*, *kuriñci*, *marutam* and *neytal*, it may not be safe to assume that the name might have been taken from that of a flower or a particular *śṛṅgārāvasthā*.

Note 5. The presiding deity of every *tiṇai* is *karupporuḷ*. When such is the case, why did Tolkāppiyaṇār mention the presiding deities in the sūtra dealing with the regions of *tiṇais*? Naccinārkkiniyar answers this thus :—He may suggest from it that *pālai* does not have a presiding deity of its own and the presiding deity of a region does not have the possibility of change as other *karu-p-poruḷs* like trees, animals, etc. have.

Note 6. *Māyōṇ* means *Viṣṇu*. What is its derivation?

The Skt. word *mā* which means *Lakṣmī* was used in that sense in early Tamil Literature :—

Cf. *Mā-marutta malar-mārpiṇ* (Pura. 7)

Hence the word *māyaṇ* might have been formed by adding *aṇ* to *mā* to mean *one having Lakṣmī*; the *ā* of *māyaṇ* might have been lengthened in verse for the sake of metre on the strength of the sūtra.

An-nār col-l-un toṭukkuṇi kālai.

Niṭṭum-vali niṭṭalum

(Tol. col. 403)

and the *ā* might have been changed to *ō* on the strength of the sūtra.

Ā-v-ō v-ākum peyar-um-ā r-uḷa-vē

(Tol. col. 195)

Some seem to think that *māyōṇ* means 'a person of dark complexion' and hence *Viṣṇu*. Since the meaning of 'dark color' to the word *mā* may have come from *Lakṣmī* through the

meaning of 'beauty', it is better to have the meaning 'one having *Lakṣmī*'

Mēya is the curtailed form of *mēviya*. Hence it is an example for *Syncope*. It is called by Tamil grammarians *iṭai-k-kurai*.

Kāṭurai-y-ulakam is a compound word make up of three *kāṭū*, *uraiyum*, and *ulakam*.

Cēyōṇ. The word *cēy* was used in the sense of *redness* and *Skanda* in early Tamil Literature :—

cf. *Cēy-urra kār-nir varavu* (Paripā, 11, 114)

Cēy-kūṇram (*ibid.* 6, 69).

and also it was used in the sense of *son*.

Tayarataṇ-cēy (Periyatiru. 3, 19, 6).

If it originally meant *redness*, the word *cēyan* should have been formed by adding *aṇ* to *cēy* to mean 'a man of red complexion.' If, on the other hand, it originally meant 'child', *cēyan* should have been formed in the same way as before by adding *aṇ* to *cēy* with the difference that, here, *aṇ* conveys no meaning. In that case *cēyan* and Skt. *Kumāra* will convey the same sense. Then it might have been applied to *Skanda*. The *a* or *cēyan* should then have been lengthened to *ā* for the sake of metre and *ā* should have been changed to *ō* in verse as the case of *māyōṇ*.

Mai-varai-y-ulakam. *Mai* means 'dark cloud.' Hence *mai-varai-y-ulakam* literally means 'the region where dark clouds rest' and hence it means 'mountainous region'. It is a compound word made up of these words *mai*, *varaiyum* and *ulakam*.

Vēntaṇ here means *Indra*; hence scholars derive it from *dēvēndra*; *dēvēndra* may become *tēvēntaṇ* in Tamil and *tē* should have been dropped. In that case *vēntaṇ* for *tēvēntaṇ* is an example of partial *Aphesis*. Later on the word might have extended its meaning to denote *king* in general. It had its curtailed form also in *vēntū* :—

Cf. *Pāṭu-turai murriya korra vēntē* (Pura. 21.)

Tīm-puṇal-ulakam. The appropriateness of the epithet *tīm* to *puṇal* deserves to be noted. The word literally means 'the region of sweet water'. The epithet *tīm* is used to distinguish it from *peru-maṇal-ulakam* which is *uvar-puṇal-ulakam*.

Similarly the epithet *peru* to *maṇal* in the word *peru-maṇal-ulakam* is to distinguish sea coast from 'tiny sand islets in rivers'.

Colliya is a *vinaiyāl-aṇaiyum-peyar* meaning *collapaṭṭana*.

Muraiyān means 'respectively'. The use of the word testifies that Tolkāppiyaṇār is a scientific grammarian.

What then is the season for each *tiṇai*?

6. கார மாலையு மல்லு.

Kār-u mālai-y-u mullai.

(It is appropriate that) *mullai* is applied to winter season and the first third part of the night.

Note 1. The words *ena collavum* and *paṭumē* are taken here from the previous *sūtra*.

Note 2. Time was divided into *perum-polutū* or season or part of a year and *cirupolutū* or part of a day.

Note 3. This *sūtra* and the next are taken as one *sūtra* by Naccinārkkiniyar, which is not scientific.

Note 4. The sentence 'mutal-karu-uripporuḥ eṇnummūṇru-pāluṇ koṇṭu ōr-tiṇaiyām eṇru kūṇinārēnum oru pāliṇaiyun tiṇai-y eṇru a-p-peyarāṇ ē kūṇinār', in the Naccinārkkiniyam is not necessary, since the three—mutar-poruḥ, karu-p-poruḥ and uripporuḥ are not collectively said as *tiṇai* by Tolkāppiyaṇār. Besides Naccinārkkiniyar has stated so, since *tiṇai*, according to him, is *olukkam* and not *poruḥ*. He does not seem to have understood that *poruḥ* meant *padārtha* and not *object*.

Note 5. The months of *āvaṇi* and *purattāci* are considered to be winter season. The word *mālai* connotes the first four hours of the night. But at present *mālai* connotes *sunset*.

Note 6. The *uddēśyā* in the *sūtra* is *mullai* and the *vidhēya* is *kārum mālaiyum*.

Note 7. The word *kār* which originally denoted black object, began to denote the winter season through its extended meaning—the black cloud.

1. cf. The word *mahākāla* in the sentence *grīṣmābhidhānaḥ hpulla-mallikā-dhavalāṭṭahāsō mahākālaḥ* (Bāṇa's *Harṣacarita*.)

7. குறிஞ்சி

கூதிர யாம மென்மனார் புலவர்.

Kuriñci

Kūtir yāma m-eṇmanār pulavar.

Learned men say that *Kuriñci* is applied to *śarad-ṛtu* or autumn and second third part of the night.

Note 1. *Śarad-ṛtu* consists of the months of *Aippaci* and *Kārttikai*.

Note 2. *Naccinārkkiniyam*, Damodaram Pillai edition, reads *vaikarai* and Bhavanandam Pillai edition reads *viṭiyal*.

8. பனியெதிர பருவமு முரித்தென மொழிப.

Pani-y-etir paruvam-u m-uritt-eṇa molīpa.

They say that the *hēmanta-ṛtu* or the first half of the dewy season also deserves to be taken under *Kuriñci*.

Note 1. The word *Kuriñci* is taken here from the previous *sūtra* and is changed to *kuriñcikkū*.

Note 2. The mention of *pani-y-etir-paruvam* in a separate *sūtra* suggests that *Kuriñci* is applied primarily only to *kūtir*.

Note 3. *Hēmanta-ṛtu* consists of the months of *Mārkaḷi* and *Tai*.

Note 4. The statement in *Naccinārkkiniyam* '*urittu eṇṛatanār kūtir-perra yāmam-um muṇ-pani perru varum eṇa-k kolka*' does not seem to be sound, since *yāmam* refers to the second third part of the night and *muṇ* in *muṇ-pani* refers to the first third part of the night.

9. வைகறை விடியன் மருதம்.

Vaikarai viṭiyaṇ marutam.

Marutam is applied to the last third part of the night and daybreak.

Note 1. *Naccinārkkiniyam* reads *vaikuru-viṭiyal* and takes it as *ummaittokai* of *vaikurutal* and *viṭiyal*, where *tal* of the former is dropped. The term *vaikuru-viṭiyal* is used in *vaikuru-viṭiyal-iyampiya col-l-ē* (Puranā. 233) to denote 'early dawn.'

Note 2. The *perum-polutū* is not mentioned here. Hence all the seasons of the year may be taken under *marutam*.

Note 3. This *sūtra* and the next which deals with *neytal* are read as one *sūtra* in the *Naccinārkkiniyam*.

Note 4. The word *vaikarai* is, according to some, used to denote daybreak also. Cf. Tamil Lexicon.

10. எற்பாடு

நெய்த லாதன் மெய்பெறத் தோன்றும்.

Erpāṭu

Neyta l-ātan mey-pera-t tōṇrum.

Neytal is applied to afternoon.

Note 1. *Iḷampūraṇar* says that, since *perum-polūtū* is not mentioned, all the seasons of the year may be taken under *neytal*. The same idea is mentioned in page 25 of *Iraiyānār-Akapporuḷ*. *Nacciṇārkkiniyam*, on the other hand, says that the expression *meypēra* in the *sūtra* suggests that spring, summer and winter are the *perum-polūtū* with reference to *marutam* and *neytal*.

Note 2. The statement in the *Nacciṇārkkiniyam* at the end '*itaṇṇayan ivviraṇṇu nilattukku marrai mūṇru kalam-um perumpāṇmai vāratēṇṇalām*' is an interpolation since the same idea has been mentioned before.

Note 3. The expression *poruḷ pera* in Bhavanandam Pillai edition of the *Nacciṇārkkiniyam* should be *meypēra*.

Note: 4. The word *erpāṭu* began to be used to denote morning also. Cf. Tamil Lexicon.

11. நடுவு நிலைத் திணையே நண்பகல் வேனிலொடு

முடிவுநிலை மருங்கின் முன்னிய நெறித்தே.

Naṭuvu-nilai-t tiṇai-y-ē naṇpakal vēṇiloṭū

Muṭivu - nilai maruṇkin munṇiya nerittē.

The *tiṇai* in the middle has for its region that which is suited to the middle part of the day associated with spring and summer.

Note 1. *Naṭuvu - nilai-t-tiṇai* is taken to mean *pālai*. *Pālai* is not mentioned in any of the previous *sūtras*, though the first *sūtra* refers to seven *tiṇais* and the second *sūtra* refers to that which is in the middle among the five leaving *kaikkilai* and *peruntinai*. But in *Purattinai-y-iyal* we find

Vākai tāṇ-e pālaiyatu purāṇ-ē (Tol-Poruḷ. 73) where *pālai* is said to be the *akattinai* having its corresponding *purattinai* in *vākai*. Hence we have to infer that *pālai* is the fourth in the list of seven *akattinai*s. Since *Tolkāppiyaṇār* does not mention all the seven in order in the first *sūtra*, it

is clear that the enumeration of the same in a particular order was done by his predecessors.

Note 2. *Naḷ + pakal* has to become *naṭ-pakal*; for the sake of euphony, the nasal *ṇ* is substituted for the voiceless *t*.¹

Note 3. Since the word *vēṇil* alone is used without the adjunct *iḷa* or *mutu*, it refers to both. *Iḷavēṇil* refers to the Tamil months *Cittirai* and *Vaikāci* and *mutuvēṇil* to *Āṇi* and *Āṭi*.

Note 4. Since *perum-polūtū* occupies a position superior to *ciṇu-polūtū*, the suffix *oṭu* is used with *vēṇil* and *naṇ-pakal*.

Note 5. The expression *muṭivu-nilai-maruṇkin* is taken to mean 'in the company of' by *Iḷampūraṇar* and 'in the land suited to (pālai) i. e. *kuriñci* and *mullai* by *Nacciṇārkkiniyam*; he takes *nilai* to mean *nilam*. The expression *munṇiya nerittē* is taken by *Iḷampūraṇar* to mean 'has the region thought over (by the author)'.

12. பின்பனி தானு முரித்தென மொழிப.

Pin-pani tāṇ-u m-uritt-ēṇa molipa.

They say that *śisira-ṛtu* also is suited to it.

Note 1. *Pin-pani* refers to the months *Māci* and *Paṇkuni*.

Note 2. *Iḷampūraṇar* thinks that, since that author has mentioned *pin-pani* in a separate *sūtra*, it is not so important as *vēṇil*.

Note 3. *Nacciṇārkkiniyam* says that the word *tāṇ* in the *sūtra* suggests that there is no *ciṇu-polūtū* with reference to *pin-pani*; but the words *tāṇ* and *tām* are used generally for euphony by *Tolkāppiyaṇār*. Cf.

Ākkan tāṇē kārāṇa mutarrē (Tol. Col. 21).

Ukaran tāṇē kurriya l-ukaram (*Ibid.* 123).

Vērrumai tāṇ-ē y-ēl-ēṇa molipa (*Ibid.* 62).

Hence the last three lines in *Nacciṇārkkiniyam* seems to be an interpolation.

Then arose the question whether there is the possibility for the *tiṇais* to have *nilam* and *polūtū* other than what are mentioned above. This is answered in the next *sūtra*.

13. திணைமயக் குறுதலுங் கடிநிலை யிலவே
நிலனொருங்கு மயங்குத வில்லென மொழிப
புலனன் குணந்த புலமை யோரே.

1. This is sanctioned in Tol. Col. 403.

each *tiṇai* in the 5th sūtra, there is difficulty in apportioning each *uripporuḷ* to particular *tiṇai*. The difficulty has to be solved only from tradition that *puṇartal*, *pirital*, *iruttal*, *iraṅkal* and *ūtal* are respectively the *uripporuḷ* of *kuriñci*, *pālai*, *mullai*, *neytal* and *marutam*. But Iḷampūraṇar comes to this conclusion mostly through the *tantra-yukti* 'molinta poruḷoṭu onra vaittal' and Naccinārkkiniyar, through the suggesting capacity of *tēruṅkālai*.

Note 2. The order of *uripporuḷs* in this sūtra is very natural. *Pirital* happens only after the agreement of the lovers to marry, *iruttal*, *iraṅkal* and *ūtal* happen only after marriage.

Note: 3. The author might have read in sūtra 5 the second line as the first, the first line as the second, the third as the fourth and the fourth as the third. Since *Māyōṇ* is elder to *Cēyōṇ* and *Vēntaṇ* holds a higher position than *Varuṇaṇ*, the author, perhaps, has preferred the existing order.

How many kinds of separation are there?

16. இருவகைப் பிரிவு நிலைபெறத் தோன்றலும்
உரிய தாகு மென்மனார் புலவர்.

Iru-vakai-p pirivu nilai-perat-t tōṇṇalum

Uriya t-āku m-enmanār pulavar.

Learned men say that separation may be classified in two ways.

Note 1. Naccinārkkiniyam reads *tōṇṇinum* in place of *tōṇṇalum*.

Note 2. Naccinārkkiniyar takes *pin-pani* from sūtra 10 and makes it the subject of *uriyatu ākum*; *iruvakai-p-pirivu*, he takes it, to refer to the separation by land and the separation by sea. Hence his meaning to this sūtra is 'learned men say that *śiśira-ṛtu* is proper to the separation both by land and sea.' He takes *nilai-pera* to mean 'according to their position'. It is not quite clear why he has interpreted this sūtra in that way.

Note: 3. Naccinārkkiniyar tells us that *ākum* in the sūtra suggests that even brahmans when they were unable to eke their livelihood could go to foreign lands through sea.

What are those two kinds of separation?

17. கொண்டுதலைக் கழிதலும் பிரிந்தவ ணிரங்கலும்
உண்டென மொழிப வேரரிடத் தான.

Koṇṭu-talai-k kalital-um pirint-ava n-iraṅkalum

Unṭ-eyā molipa v-ōṛiṭat t-āṇ-a.

They say that taking away (the lady love) with him and both pining after the separation of the object of love come under one class.

Note 1. Naccinārkkiniyam reads *kalīyinum* and *iraṅkinum* in place of *kalitalum* and *iraṅkalum*.

Note 2. Iḷampūraṇar thinks that *koṇṭu-talai-k-kalital* is concerned with *pālai-t-tiṇai* and *pirint-avaṇ-iraṅkal* with *perun-tiṇai*. It seems that the arrangement of the sūtras is against the latter half of his view. *ōr-iṭattāṇa* is taken by him to mean only in one *tiṇai*.

Note 3. Naccinārkkiniyar splits this sūtra into two: *Koṇṭu-talai-kalīyinum pirintu avaṇ iraṅkinum ōr-iṭattāṇa; unṭu eṇa molipa* and the second part means to him that this holds good to *Vēḷāḷas* among the four castes. There are three defects in this:—One is sentence-split or *vākyabhēda*, the other is there are not necessary words in the sūtra to give that meaning to the second part and the third is how *koṇṭu-talai-k-kalital* alone is taken to be the subject of *unṭu*.

Note: 4. The singular verb *unṭu* is used when the subject refers to two. Under what *tiṇai* should the mental attitude of the lover before his love is reciprocated by the lady be taken?

18. கலந்த பொழுதுங் காட்சியு மன்ன.

Kalanta polutun kāṭci-y-u m-anna.

The mental attitude of the lover both on seeing the lady and meeting her is of the same class, i.e., *pālai-t-tiṇai*.

Note 1. *Kalanta polutū* and *kāṭci* denote *kalanta-polutū nikalum maṇa-nikaṭci* and *kāṭciyil nikalum maṇa-nikalacci* and hence they are *ākupeyar*. They are taken, by Naccinārkkiniyar, to mean the time of their union by mutual consent and the time of their meeting.

Note 2. The meanings given by Iḷampūraṇar and Naccinārkkiniyar are totally different. The former takes *anna* to mean *ōr-iṭattāṇa* where *iṭam*, he says, refers to *kaikkilāi*. Since *kaikkilāi* refers to the mental condition of the lover when his love is not reciprocated, and at the stage when he sees the lady, it is not certain whether his love will be reciprocated or not, I do not agree with his view. Naccinārkkiniyar takes *anna* to mean 'have the same time as *koṇṭu-talai-k-kalital*'; since the previous sūtra, according to him, deals only with the classification of *pālai*, and the *prakaraṇa*

is with reference to *uri-p-poruḷ*, his interpretation seems to be far fetched.

What, then, are *karupporuḷs*?

19. முதலெனப் படுவ தாயிரு வகைத்தே
தெய்வ முனுவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவுங் கருவென மொழிப.
Mutal-ena-p paṭuva t-ā-y-iru vakaittē
Teyva m-unā-v-ē māmaram puṭ-paraī
Ceyti yālin pakutiyoṭu tokai-i
A-v-vakai pira-v-un karu-v-ena molipa.

The deity, food, beast, tree, bird, drum, profession, paṇ or the melody-type of yāl, etc., found in the two kinds of *mutar-poruḷ* are said to be *karu-p-poruḷ*.

Note: 1. The first line is taken to be a separate sūtra by Iḷampūraṇar and Naccinārkkiniyar. Both of them feel that, in that case, the idea contained is only the repetition of the content of the 4th sūtra. The suggestion by the repetition stated by Iḷampūraṇar is not clear. Naccinārkkiniyar states that *kaikkilai*, *peruntinai* and *pālai* take the land and season of the *tinai* with which they are associated.

Note 2. The first line here tells us that the *karu-p-poruḷ* changes not only in different regions but also in different seasons in the same region. It should be interpreted thus: *ā-y-iruvakaittu (āṇa) mutal enappaṭu vataṅkaṇ*.

Note 3. It is to be noted that *tinai-nilai-makkaḷ* or the permanent residents of each *tinai* are not mentioned here, though they are mentioned in the sūtras that follow the next. They have to be taken under the word *pira* in this sūtra.

Note 4. The deities of the four *tinais*, *kuriñci*, *mullai*, *neytal* and *marutam* have been mentioned in the sūtra 5. Iḷampūraṇar says that *Durgā* is the deity of *pālai* and Naccinārkkiniyar says that *pālai* takes for its deity that of the *tinai* with which it is associated.

Note 5. Naccinārkkiniyar tells in his commentary under the 5th sūtra that *vakai* in this sūtra suggests that each *tinai* has its subordinate deities.

Note 6. Tolkāppiyāṇar has not mentioned the food etc. with reference to each *tinai*; they are mentioned in detail only by the commentators with variation here and there.

Unā or food.	Kuriñci Tinai aivanam.	Mullai varaku mutirai.	Neytal Food got from the proceeds of salt and fish.	Marutam nel	Palai. Proceeds of decoity.
mā or beast.	yānai, puli paṇri, karaṭi	māṇ mūyal	karā curā	erumai nirnāy	Emaciated yānai, puli etc.
maram or tree	vēñkai kōṇku	koṇrai kuruntū etc.	Punṇai kaitai	marutū kāñci	iruppai kaḷli.
puḷ or bird.	mayil kiḷi.	kāṇai-kōḷi	kaṭar-kākkai	aṇṇam aṇril	paruntū eruvai
paraī or drum.	Veriyāṭṭu-p-paraī, tonṭa-ka-p-paraī	ēru-kōṭ paraī	nāvāy-p-paraī	nel-l-ari-paraī	āṇal-ai-p-paraī
ceyti or profession	tēn-alittal	nirai mēntal	miṇ-paṭuttal uppu-vilattal	curaikonṭaparaī. ulavau	āṇal-laittal.
yāl	kuriñci	cālāri	cevvali	marutam	pālai
tinai-nilai-makkaṭ peyar	kuṇavan malai-nāṭaṇ verpaṇ	āyaṇ vēṭṭuvaṇ kurum-poraiṇaṇ	mulaiyaṇ [cērppaṇ koṇkaṇ turaiyaṇ	ulavaṇ ūraṇ makilṇaṇ	eyiṇaṇ miḷi viṭalai.

Will there be any overlapping among *karupporuḷ*?

20. எந்நில மருங்கிற் பூவும் புள்ளும்
அந்நிலம் பொழுதொடு வாரா வாயினும்
வந்த நிலத்தின் பயத்த வாகும்.

E-n-nila maruṅkir pū-v-un pul-l-um

A-n-nilam polutoṭu vārā v-āyinuṇ

Vanta nilattin payatta v-ākum.

Flowers and birds belonging to their respective tract and season, when described with reference to a different tract or season, have to be considered for the time being to belong to that tract and season.

Note: 1. Nilattaṇ is upalakṣaṇa. Hence poluttiṇ also may be taken into account.

Note: 2. Though pū is not mentioned among *karupporuḷ* in the previous sūtra, it is considered so, since it forms a part of the tree mentioned there.

Note: 3. Iḷampūraṇar and Naccinārkkiniyar want to apply this with reference to other *karupporuḷs* also if they

are so found in Literature, the former by the *utti* 'vantatu *konṭu vārātatu muṭittal*' and the latter by 'onṇena muṭittal'

How are the permanent residents of each *tiṇai* named?

21. பெயரும் வினையுமென் ருயிரு வகைய
திணைதொழ மரீ இய திணைநிலைப் பெயரே.

Peyar-um viṇai-y-um-en rā-y-iru vakaiya
Tiṇai-toru mariya tiṇai-nilai-p peyar-ē.

The names of the permanent residents with reference to each *tiṇai* are of two kinds: one taken from their family and the other from their profession.

Note: 1, The second line is taken by *Naccinārkkiniyar* to mean the family name of each *tiṇai* and the name from the *uripporu* of the same. Hence it has to be split into *tiṇai-toru-mariya peyaram* and *tiṇai-nilai-p-peyaram*.

This construction is far-fetched; besides the idea conveyed by *tiṇai-nilai-p-peyar* is got by *kiḷavar* in the next *sūtra*.

Note: 2. *Tiṇai-nilai* is *ākupeyar* and means *tiṇai-nilai-makkaḷ*.

What are they?

22. ஆயர் வேட்டுவ ராடேத் திணைப்பெயர்
ஆவயின் வருடங் கிழவரு முளரே.

Āyar vēṭṭuva r-ātū ut tiṇai-p-peyar
Ā-vayin varūn kiḷavar-u m-ūlar-ē.

The names of men are *āyar* and *vēṭṭuvar*. Among them there may be chieftains.

Note: 1. This *sūtra* refers to *mullai-t-tiṇai* alone in the opinion of *Iḷampūraṇar* and to *mullai* and *kuriñci* in the opinion of *Naccinārkkiniyar*. This is to be understood only from tradition.

Note: 2. The meaning given by *Nāccinārkkiniyar* is totally different. Among *āyar* and *vēṭṭuvar* there are chieftains both male and female. Since this *sūtra* should first of all give the names of the permanent residents, *Iḷampūraṇar*'s interpretation alone is sound and straightforward.

Note: 3. *Āṭūuppeyar* and *kiḷavar* are *upalaksana* to *makatūuppeyar* and *kiḷattiyar*.

Note: 4. *Āyan* seems to be the family name in *mullai* and *vēṭṭuvan* is the name by profession. This is suggested by the line in *Iḷampūraṇam* 'potuvan āyan enpaṇa kulamparri varum,' But this conflicts with his earlier sentence 'āyar

enpār nirai mēyppār. *Naccinārkkiniyar* thinks that *āyan* and *vēṭṭuvan* are respectively the *viṇai-p-peyar* of the residents of *mullai* and *kuriñci tiṇais*.

Are there *tiṇai-nilai-p-peyar* in other *tiṇais*?

23. ஏனோர் மருங்கினு மெண்ணுங் கால
ஆளு வகைய திணை நிலைப்பெயரே

Ēṇōr mārunkinum enṇun kālai
Āṇā vakaiya tiṇai-nilai-p peyar-ē.

On examination, the names of the permanent residents of other *tiṇais* are of the same sort as in *mullai*.

Note: 1. *Naccinārkkiniyam* reads *pānkinum* for *mar-unkinum*.

Note: 2. *Āṇāvakaiya* is taken by *Iḷampūraṇar* to be made up of *āṇ+a-v-vakaiya* where *āṇ* means 'that place.' *Naccinārkkiniyar* takes it to be made up of *āṇā+vakaiya* where *āṇā* means 'mostly.'

Note: 3. *Naccinārkkiniyar* thinks this *sūtra* is concerned with *pālai* and *neytal*, since he has not come across such names with reference to *marutam*. But *Iḷampūraṇar* gives them.

Are compositions with slaves or servants as heroes and heroines sanctioned?

24. அடியோர் பாங்கினும் வினைவலர் பாங்கினும்
கடிவரை யிலபுறத் தென்மனார் புலவர்.

Aṭiyōr pānkinum viṇai-valar pānkinum
Kaṭivarai y-ila-purat t-enmanār pulavar.

Learned men say that *puṇartal*, *pirital* etc., are not avoided among slaves and servants, but they are outside the range of the five *tiṇais* mentioned. i.e. they belong to *kaikkilai* and *peruntinai*.

Note: 1. *Naccinārkkiniyam* reads *viṇai-vala* for *viṇai-valar*; but *viṇai-vala* seems to be a misprint.

Note: 2. The subject of *kaṭi-varai-y-ila*, according to commentators is 'composition of poems.' But it is better to take *puṇartal*, *pirital* etc. as the subject, since *ila* is plural.

Note: 3. From this *sūtra* it is evident that the heroes and heroines in *kaikkilai* and *peruntinai* are slaves and servants.

Can there be others also as heroes and heroines in *kaikkilai* and *peruntinai*?

25. ஏவன் மரபி னேனோரு முரியர்
ஆகிய நிலைமை யவரு மன்னர்.

Ēvan marapi n-ēnōru m-uriyar
Ākiya nilamai-y-avaru m-annar.

Others also may be servants, when they may be the heroes and heroines of *kaikkilai* and *peruntiṇai*.

Note: 1. The same meaning is given by *Iḷampūraṇar*; but the method is different. He takes *kaikkilai* - *peruntiṇaikku* to be understood before *uriyar*; in that case, the second line in the sūtra is unnecessary.

Note: 2. The meaning given by *Naccinārkkiniyar* is totally different. He thinks that this sūtra deals with the classification of *tiṇai-nilai-p-peyar* and they are of six kinds: *antaṇar*, *aracar*, *vaṇikar*, *kurunilamannar*, high Government officials and *vēlāḷas*. There are three defects in this interpretation: (1) the *prakaraṇa* is about *kaikkilai* and *peruntiṇai* (2) the prose order adopted by him is curious: *marapiṇ ēval ākiya nilaimai-y-avarum*, *annār ākiya avarum*, *ēnōrum*, *uriyar*. Besides *ēval ākiya* is taken to mean 'who are allowed to have servants' and the phrase *uri-p-poruḷ ātarkū* is taken to be understood before *uriyar*. (3) that others also who do menial service may be heroes in *kaikkilai* and *peruntiṇai* will have no sanction.

What may be the causes for *pirivu* or separation?

26. ஒதல் பகையே துதிவை பிரிவே.

Ōtal pakai-y-ē tūt-ivai pirivē.

The causes of *pirivu* are study, enmity and embassy.

Note: 1. *Piruvu* is *ākupeyar* and means *piriviṇ nimittam*; *ivai* means 'these' i.e. these three: *Iḷampūraṇur* says that *ivai* means *ittanmai-ya* and *nimittam* is taken to be understood from the context.

Note: 2. *Pakai* evidently refers to enmity between kings, and chieftains.

Note: 3. Of the five *uripporuḷs*, the cause for all but *pirivu* is self-evident. Hence the author begins to tell this, having finished the enumeration of *mutar-poruḷ*, *karupporuḷ* and *uripporuḷ*.

Note: 4. One should carefully note that this sūtra does not exhaust all the causes of *pirivu*.

Note: 5. *Naccinārkkiniyar* states that, since *pirivu* is common to both *kaḷavu* and *karpu*, the author begins this sūtra.

Note: 6. In *Naccinārkkiniyam*, Damodaram Pillai's edition reads *ōtarku-p piritalum* and *tūtuparri-p-piritalum*, while Bhavanandam Pillai edition reads *ōtar piritalum* and *tūturru-p-piritalum*.

Note: 7. The phrase *antaṇarkkuriya* before 'ōtalum tūtum uṭaṇ kūrirrilar' in the *Naccinārkkiniyam* seems to be an interpolation.

Who are fit for *pirivu* on account of study and embassy?

அவற்றன்

27. ஒதலுந் துது முயர்ந்தோர் மேன.

Avarru!

Ōtal-un tūtu m-uyarntōr mēna.

Of them, *pirivu* for study and embassy is found among higher classes of men.

Note: 1. *Iḷampūraṇar* takes *antaṇar* and *aracar* under *uyarntōr* in this sūtra; but in two sūtras which follow where the word *uyarntōr* appears, he takes it to refer to *uyarntōr ākiya vaṇikar* and *antaṇar*. *Naccinārkkiniyar* takes it to refer to *antaṇar mutaliya mūvar*, *antaṇar aracar vaṇikar uyarnta vēlāḷar*, and *uyarnta nālvakai varuṇattār* respectively. But it seems to me that in all the three sūtras it may refer to Brāhmans, Kṣatriyas and Vaiśyas.

Who are fit for *pirivu* on account of *pakai*?

28. தானே சேறலுந் தன்னொடு சிவணி

எனோர் சேறலும் வேந்தன் மேற்றே.

Tāṇ-e cēral-un taṇ-ṇ-oṭu civaṇi

Ēnōr cēral-um vēntaṇ mērr-ē.

Going against (the enemy) in person or others accompanying him are found among kings.

Note: 1. *Cel-tal* transforms into *cēral* and *vēntaṇ-mērru* is the *onraṇpāl kurippuvinaṇi* formed from the compound noun *vēntaṇ-mēl*.

Note: 2. *Naccinārkkiniyam* reads *civaṇiya* for *civaṇi*.

Note: 3. *Ēnōr* should refer to kings of other countries.

Are there any other causes for *pirivu*?

29. மேலிய சிறப்பி னேனோர் படிமைய

முல்லை முதலாகச் சொல்லிய முறையாக

பிழைத்தது பிழையா தாகல் வேண்டியும்
இழைத்த வொன்பொருள் முடியவும் பிரிவே.

Mēviya cirappi n-ēnōr paṭimaiya
Mullai mutal-ā-c colliya muraiyār
Pilaittatu pilaiyā t-ākal vēṇṭiyum
Ilaitta v-on-porun muṭiya-v-um pirivē.

Separation may ensue on account of setting right the irregularities in temples having the idols of gods and among men of all tracts commencing with *mullai* mentioned before and on account of making immense wealth of finest type.

Note: 1. *Mēviya cirappinōr* are gods and men; *mēviya cirappin ēnōr* are those other than men, i.e. gods. *Paṭimaiya* means there 'those having the idols', i.e. temples. *colliya* means 'those people that are mentioned' and hence *ākupeyar*. These two are taken as the subject of the *vinai-y-eccam pilaittatu*. *Muraiyān* is used in the sense of the fifth case and means 'from the prescribed code.'

Note 2. *Naccinārkkiniyar's* interpretation of this *sūtra* is totally different. It is this: *Pirivu* ensues from a king trying to set right the irregularities in the countries commencing with *mullai* which he got as tribute and from persons other than kings (i.e. Brāhmans and Vaiśyas) seeking after immense choice wealth mentioned in the Vedas. To arrive at this he adopts a peculiar prose order which appears to be far from natural. The meaning of *paṭimaiya* is, according to him, 'Vedas which prescribe the austerities.' The reason for such a laboured interpretation is his idea that this *sūtra* is connected with the previous one and has the substance of the *sūtra* 'Ōtal Kāval.....' of Iraiyanār Akapporul.

Who are competent to set right the irregularities in temples?

30. மேலோர் முறைமை நால்வர்க்கு முரித்தே
Mēlōr muraimai nālvarkku m-urittē.

The right of those mentioned first in the previous *sūtra* vests with all the four (i.e.) Brāhmans, Kṣatriyas, Vaiśyas and Velālas.

Note 1. *Mēlōr* is interpreted as 'devas' by *Ilampūranar* and *vaṇikar* by *Naccinārkkiniyar*. The meaning given by me to the word *mēlōr* (those that are mentioned first) agrees with that of *mēlōr* in the 3rd *sūtra* of the *Karpiyal*.

Note 2. *Naccinārkkiniyar's* meaning is different. The code to earn wealth prescribed for *vaṇikar* holds good for *antaṇar*, *aracar* and two kinds of *velālar*. This meaning also seems to be far fetched.

Who are competent to set right the irregularities of people in different tracts?

31. மன்னர் பாங்கிற் பிண்டு ராகுப
Manṇar pāṅkiṭ pinṇor-ākupa.

Pinṇōr (those mentioned next (i.e.) those to set right the irregularities of people) come under the class of kings (i.e.) Kṣatriyas.

Note 1. *Pinṇōr* here is similar to *Kūlōr* in the 3rd *sūtra* of the *Karpiyal*. According to my meaning *pinṇōr* is *uddeśya* and *manṇar pāṅku* is *vidheya*. But according to *Ilampūranar* and *Naccinārkkiniyar* they are reversed; *pinṇōr* means, according to the former, *vaṇikar* and *velālar* and according to the latter, *vel-ālar* alone.

Who are competent to make choice wealth?

32. உயர்ந்தோர்க் குரியவோத்தினுன
Uyarntōrk k-uriya v-ōtti n-ān-a.

Separation on account of making choice wealth is allowable to the *uyarntōr* in the way in which it is sanctioned in the Vedas.

Note 1. *Ilaitta on-ponaṇ mu-ṭiya-p-pirivu* is taken here.

Note 2. *Uyarntōr* are those who were allowed to study the Vedas.

Note 3. The meanings given by *Ilampūranar* and *Naccinārkkiniyar* are totally different. According to the former it is this:—*Vanikar* may have separation on account of study. According to the latter, *antaṇar*, *aracar*, *vaṇikar* and high class *vel-ālar* are competent to study the works in Sanskrit and Tamil which have their source in Vedas; here *āṇa* is the subject and *uriya* is the predicate. Context does not seem to favour their interpretation.

Note 4. The *sūtras* 30, 31 and 32 are, in my opinion, the *viśeṣa sūtras* of the *sūtra* 29.

Are others allowed to carry over the duties of kings mentioned in *sūtras* 28 and 31?

33. வேத்துவினை வியற்கை வேந்த னொரீஇய
ஔனார் மருங்கினு மெய்திட னுடைத்தே

Vēntu-vīnai-iyarkai vēnta n-orūya
Enōr maruṅkiṇu m-eytiṭa n-utaittē.

The nature of looking after the duties of kings is found even in men other than kings.

Note: 1. *Enōr* refers to the *куру-nila-maṇṇar* or the chieftains of small territories.

Note 2. *Naccinārkkiniyam* reads *vēntanin* for *vēntaṇ*.

Note 3. *Iḷampūraṇar* considers that this *sūtra* sanctions *tūtu* in *vaṇikar* and *vēlālar* and hence *enōr*, according to him, refers to them. This meaning does not appear to suit the context.

Note 4. This is a *viśeṣa sūtra* to the *sūtras* 27 to 31 with reference to Kṣatriyas. *Naccinārkkiniyar* holds about the same view.

Note 5. The particle *um* in *maruṅkiṇum* suggests that it is rare.

Are they entitled for *pirivu* to earn money?

34. பொருள்வயிற் பிரிதலு மவர்வயினுரித்தே
Poruḷ-vayir pirital-u m-avar-vayi n-uritte.

They are also entitled for *pirivu* on account of *poruḷ*.

Note 1. *Avar* here refers, according to *Iḷampūraṇar*, to *vaṇikar* and *vēlālar*.

Note 2. *Naccinārkkiniyar* takes this *sūtra* and the following one as one *sūtra* and thinks that it sanctions *pirivu* on account of *poruḷ* and *ōtal* with reference to the *куру-nila-maṇṇar*. Hence he takes *olukkattāna poruḷ* to mean 'the study enjoined.'

If *uyarntōr* take to *pirivu*, on account of *poruḷ*, what should they do?

35. உயர்ந்தோர் பொருள்வயி னெழுக்கத்தான.

Uyarntōr poruḷ-vayi n-olukkat t-āṇ-a

If *uyarntōr* take to *pirivu* on account of *poruḷ* they should stick to their *ācāra* or rules of conduct enjoined in *smṛtis*.

Note 1. *Pirital* is taken here from the previous *sūtra*.

Note 2. This is a *viśeṣa-vidhi* to the *sūtra* 32. The *ūddeśya* is *poruḷ-vayir-pirital* and the *vidheya* is *olukkattinṅaṇ iruttal*. The substance of this *sūtra* is that, though *uyarntōr* have to go to foreign countries to make money, they should stick to their *ācāras*. Since *pirivu* in *kaḷavu* is of two

kinds (cf *sūtra* 17) and since *koṇṭutalai-k-kalital* may happen both by land and by sea, is it allowable to take ladies by sea?

36. முந்தீர் வழக்க மகடே உவோ டில்லை.

Munnir valakka makaṭūuvō t-illai.

It is not allowed to go by sea with women.

Note *Iḷampūraṇar* takes *munṇir* in the sense of sea. *Naccinārkkiniyar* takes it in the sense of the three kinds of *pirivu* on account of *ōtal*, *tūtu* and *poruḷ* and hence takes this *sūtra* to mean that it is not allowed to take women during the *pirivu* due to *ōtal*, *tūtu* and *poruḷ* and condemns *Iḷampūraṇar* for his interpretation, and accuses him for his ignorance of literature. But, in my opinion, *Iḷampūraṇar*'s view is correct and *Naccinārkkiniyar*, betrays here, as elsewhere, his lack of scientific approach. Restriction comes in with reference to a thing only when there is a chance of its operation otherwise. *ōtal* and *tūtu* generally happen only in *karpu*. *Poruḷ* happens in *kaḷavu* also when women also may be taken by men with them. Doubt arises whether they may be taken with them both by land and by sea. This *sūtra* prevents them from being taken by sea. Hence it is understood that *koṇṭutalai-k-kalital* can happen only on land. Hence this *sūtra* is a *viśeṣavidhi* to the *sūtras* 34, 35 and 16 and 17.

Is there any other thing which is prohibited with reference to women?

37. எத்தினை மருங்கினு மகடே மடன்மேல்

பொற்புடை நெறிமை யின்மை யான

E-t-tinai maruṅkiṇ-u makaṭūu maṭaṇmēl

Porpuṭai nerimai y-inmai y-āṇ-a

Women of any class are prohibited from mounting themselves on a horse of palmyra stems to proclaim their love publicly, since it is devoid of refinement.

Note 1. *Tinai* means, according to *Iḷampūraṇar* 'family or class' and according to *Naccinārkkiniyar*, 'any *tinai* among the seven commencing with *kaikkilai*'. Since *maṭal-ērutal* comes under *peruntinai*, *Iḷampūraṇar*'s meaning is better.

Note 2. The word *illai* is taken here from the previous *sūtra*.

Note 3. The word *ērutal* may be taken to be understood after *maṭaṇmēl*, though *Iḷampūraṇar* takes *maṭaṇ-mēl* to mean *maṭaṇ-mēlērutal*.

Note 4. This sūtra refers to both *kaikkilāi* and *perun-tinai* in the opinion of *Naccinārkkiniyar*.

The following eight sūtras tell us who are competent to speak during *pirivu* and how.

38. தன்னு மவனு மவனாஞ் சுட்டி
மன்னு நிமித்த மொழிப்பொருட் டெய்வம்
நன்மை தீமை யச்சஞ் சார்தலென்று
அன்ன பிறவு மவற்றொடு தொகைது
முன்னிய கால மூன்றொடு விளக்கித்
தொழி தேளத்துங் கண்டோர் பாங்கினும்
போகிய திறத்து நற்றாய் புலம்பலும்
ஆகிய கிளவியு மவ்வழி புரிய

*Tannu m-avanu m-avaluñ cutti,
Mannu nimitta molī-p-poruṭ teyvam
Nanmai tīmai y-accañ cārtal-enri
Anna pira-v-u m-avarroṭu tokai
Munniya kāla mūnroṭu viḷakki-t
Tōli tēettun kaṇṭōr pānkinum
Pōkiya tirattu narrāy pulampalum
Ākiya kiḷavi-y-u m-a-v-vaḷi y-uriya.*

When the lover has taken the lady-love with him without the knowledge of her parents, her mother is made to bewail and express her thoughts with reference to herself, the lover and the lady-love (1) from the omens, (2) from omen-serving-words, and (3) from the prophetic expression of men possessed of spirits-what good, bad or danger, etc., befell them in the past, befall them in the present and will befall in the future to herself, her friends and those that were sent in search of her.

Note 1. *Naccinārkkiniyam* reads *mūnruṭaṇ* for *mūnroṭu* in line 5.

39. ஏமப் பேருர்ச் சேரியுஞ் சாத்தம்
தாமே செல்லுந் தாயரு முனரே
Ēma-a pēr-ūr-c cēri-yuñ curattum
Tām-ē cellun tāyar-u m-uḷar-ē.

Mothers may go in search of them through the streets of well-governed big cities or through jungles.

Note: 1. *Tāyar* according to *Iḷampūraṇam*, refers to foster-mother in both cases, and according to *Naccinārkkiniyam*, to mother in the case of going through the streets of cities and to foster-mother in the case of going through jungles,

40. அயலோ ராயினு மகற்சி மேற்றே
Ayalō r-āyinu m-akarci mērrē.

Even though the lover and the lady-love were within the native village (without being known to the mother, etc.) it should be considered to be equal to their having left the place.

41. தலைவரு விழும நிலையெடுத் துரைப்பினும்
போக்கற் கண்ணும் விடுத்தற் கண்ணும்
நீக்கலின் வந்த தம்முறு விழுமமும்
வாய்மையும் பொய்ம்மையும் கண்டோற் சுட்டித்
தாய்நிலை நோக்கித் தலைபெயர்த்துக் கொள்ளும்
நோய்மிகப் பெருகித் தன்னெஞ்சு க்லுழந்தோனை
அழிந்தது களையென மொழிந்தது கூறி
வன்புற நெருங்கி வந்ததன் நிரத்தோடு
என்றிவை யெல்லா மியல்புற காடின்
ஒன்றித் தோன்றக் தொழி மேன

*Talaivaru viluma nilai-y-eṭu-t t-uraippinum
Pōkkaṭ kaṇṇum viṭuttar kaṇṇum
Nikkalin vanta tam-m-uru vilumam-um
Vāymai-y-um poymmāi-y--uñ kaṇṭōr cutti-t
Tāy-nilai nōkki-t talai-p-peyarttu-k kolinum
Nōy-mika-p peruki-t tanneñcu kalulntōlai
Alintatu kaḷai-y-eṇa molintatu kūri
Vanpurai nerunki vantatan rirattōṭu
Enrivai y-ellā m-iyalp-ura nāṭin
Onri-t tōnrun tōli mēna.*

It is left to the intimate companion of the lady-love to describe the impending dangers, to persuade the lover to go (to foreign countries), to send the lady-love with him, to make the fostermother going in search of the lady return by telling her the views of *smṛti* writers about *dharma* and *adharmā* and to approach the lady's mother to console her with the words said by the lover to her daughter when she was in excessive love-sickness, etc.

Note 1. *Naccinārkkiniyam* reads *kaṇṭōr*, *kaḷaiiya* and *olintatu* in place of *kaṇṭōṇ*, *kaḷai-y-eṇa* and *molintatu*.

Note 2. There is difference in interpretation between *Iḷampūraṇam* and *Naccinārkkiniyar* in two places. *Neñcu-kalul-ntōl* in line 6 is taken to refer to the lady-love by the former and to her mother by the latter. *Tōnrum* is taken to be the finite verb by the former and *peyar* - *eccam* qualifying *tōli* by the latter.

Ilampūraṇar seems to be better with reference to the first and Naccinārkkiniyar with reference to the second.

42. பொழுது மாறு முட்குவரத் தோன்றி
வழுவி னாகிய குற்றங் காட்டலும்
ஊரது சார்புஞ் செல்லுந் தேயமும்
ஆர்வ நெஞ்சமொடு செப்பிய வழியினும்
புணர்ந்தோர் பாங்கிற் புணர்ந்த நெஞ்சமொடு
அழிந்தெதிர் கூறி விடுப்பினு மாங்கத்
தாய்நிலை கண்டு தடுப்பினும் விடுப்பினும்
சேய்நிலைக் கண்ணோர் செலவினும் வரவினும்
கண்டோர் மொழிதல் கண்ட தென்ப
Polutu m-āru m-uṭku-vara-t tōnri
Valuvi n-ākiya kurraṇ kāṭṭalum
Ūratu cārpuṇ cellun tēyam-um
Āruva neñcamoṭu ceppiya valiyinum
Puṇarntōr pāṅkiṭ puṇarnta neñcamoṭu
Alintat-etir kūri viṭuppinu m-āṅkat
Tāy-nilai kaṇṭu taṭuppinum viṭuppinum
Cēy-nilai-k k-akanrōr celavinum varavinum
Kaṇṭōr molital kaṇṭa t-eṇpa.

They say that the sayings of those that met them on their way are found with reference to the following points: enumeration of the dangers that may befall them on account of the frightening part of the day and the route; mention of the proximity of the village and the long distance of their destination with sincerity of heart; allowing them to proceed after dissuading them with the warmth of heart; dissuading the foster mother from proceeding further and then permitting her; their departure to distant lands and their return.

Note 1. Naccinārkkiniyam reads *kilaviyum* for *valiyinum* in line 4 of the sūtra.

Note 2. *Kaṇṭatu* is active in form and passive in meaning.

43. ஒன்றாத் தமரினும் பருவத்துஞ் சுரத்தும்
ஒன்றிய மொழியொடு வலிப்பினும் விடுப்பினும்
இடைச் சுரமருங்கி னவடம ரெய்திக்
கடைக்கொண்டு பெயர்தலிற் கலங்களு ரெய்திக்
கற்பொடு புணர்ந்த கௌவை யுளப்பட
அப்பாற் பட்ட வொருதிறத் தானும்
நாளது சின்மையு மிளமைய தருமையுந்
தாளாண் பக்கமுந் தருதிய தமைதியும்

இன்மைய திளிவு முடைமைய துயர்ச்சியும்
அன்பின தகலமு மகற்சிய தருமையும்
ஒன்றப் பொருள்வயி னூக்கிய பாலினும்
வாயினுங் கையினும் வகுத்த பக்கமொடு
ஊதியங் கருதிய வொருதிறத் தானும்
புகழு மானமு மெடுத்தவற் புறுத்தலுந்
தூதிடையிட்ட வகையி னானும்
ஆகித் தோன்றும் பாங்கோர் பாங்கினும்
மூன்றன் பகுதியு மண்டிலத் தருமையும்
தோன்றல் சான்ற மாற்றோர் மேன்மையும்
பாசறைப் புலம்பலு முடிந்த காலத்தப்
பாகனொடு விரும்பிய வினைத்திற வகையினும்
காவற் பாங்கி னாங்கோர் பக்கமும்
பரத்தையி னகற்சியிற் பிரிந்தோட் குறுகி
இரத்தலுந் தெளித்தலு மெனவிருவ கையொடு
உரைத்திற நாட்டங் கிழவோன் மேன.
Onrā-t tamarinum paruvattuṇ curaltum
Onriya moliyotu valippinum viṭuppinum
Iṭai-c-cura maruṅki n-avaṭama r-eyti-k
Kaṭai-k-koṇṭu peyartaliṭ kalāṅkaṇa r-eyti-k
Karpoṭu puṇarnta kauvai y-uḷappata
A-p-pār paṭṭa v-oru-tirat tānum
Nālatu ciṇmaiya m-ilamaiya t-arumaiyum
Tāl-āṇ pakkamun takutiya t-amaitiyum
Inmaiya t-iḷivu m-uṭaimaiya t-uyarcciyum
Anpina t-akalamu m-akarciya t-arumaiyum
Onrā-p poruḷ-vayi n-ūkkiya pālinum
Vāyinuṇ kaiyinum vakutta pakkamōṭu
Ūtiyaṇ karutiya v-orutirat tānum
Pukalu mānamu m-eṭuttu- var puruttalum
Tūṭṭai y-iṭṭa vakaiyi nānum
Āki-t tōnrum pāṅkōr pāṅkinum
Mūnraṇ pakutiya maṇṭilāt t-arumaiyum
Tōnral cānra mārōr mēnmaiya
Pācarai-p pulampalu muṭinta kālattu-p
Pākaṇoṭu virumpiya vinai-t tira vakaiyinum
Kāvar pāṅki n-āṅkōr pakkamum
Parattaiyi n-akarciyir pirintōṭ kuruki
Irattalun telittalu m-eṇa-viru vakaiyōṭu
Urai-t-tira nāṭṭaṇ kilavōṇ mēna.

It is the privilege of the lover or the husband to speak (1) when he takes the lady-love with her consent through

desert tract in inconvenient season from her relatives who did not agree to it, (2) when he leaves her for the reason that her relatives did not agree, that the season is inconvenient and the desert tract is impassable (3) when her relatives (father and elder brother) overtake them in the desert and she, fearing that they will take her back, openly tells them her resolve to go with him, (4) when he is determined to make money in foreign countries without being dissuaded by the shortness of life, transitoriness of youth, the dangers to be encountered, the prosperity of the attempt, the precariousness of being in want, the dignity of riches, the depth of love and the difficulty of separation, (5) when he is bent upon profiting himself with the study of scriptures and fine arts, (6) when he impresses upon his wife the fame and name he should get, (7) when he goes on embassy, (8) when he speaks of the strength of himself, his allies and his foes, the difficulty of capturing the enemy's fort and the high dignity and superiority of his foes, (10) when he soliloquizes about his wife's separation in the tent, (11) when he after the war is over asks his charioteer to drive at greater speed, (12) when he is posted as sentinel and (13) when he, after his company with courtesan, beseeches his wife for pardon and comes to terms with her.

Note: 1. *Naccinārkkiniyam* reads *tōliyoṭū* (1.2) *peyartaliṇ* (1.4) *māṇamum* (1.14) and *parintōl* (1.22) in the place of *moliyoṭū*, *peyarttaliṇ*, *āṇamum*, and *pirintōl* found in *Iḷampūraṇam*.

Note: 2. The word *kaṛpū* in 1.5 is taken by *Naccinārkkiniyar* in the technical sense as opposed to *kaḷavu*; but it is better to take it to mean 'determination.'

Note: 3. *Iḷampūraṇar* takes the eight commencing with *nāḷatucinmai* and ending with *akarciyatu arumai* independently, while *Naccinārkkiniyar* takes them as four, the former in each pair being taken as the cause and condemns *Iḷampūraṇar* for his interpretation. Since the particle *um* is found in all the eight, *Iḷampūraṇar*'s interpretation seems to be better.

Note 4. *Mūṇṇar pakuti* is taken to mean *taṇ-vaḷi*, *tūṇai-vaḷi* and *viṇai-vaḷi* by *Iḷampūraṇar* and *aṇattinār poruḷ ākki*, *a-p-poruḷar kamanukarval* by *Naccinārkkiniyar*.

Note: 5. Though *irattal* and *telittal* in 1.23 are concerned with *uṭal*, yet they are mentioned here since their cause is *parattaiyir piruvu*.

44. எஞ்சி யோர்க்கு மெஞ்சுத லிலவே
Eñci yōrkku m-eñcuta l-ila-v-ē.

Others also are not prohibited to have their say.

Note 1: In *Iḷampūraṇam* it is stated that there should have been a separate *sūtra* with reference to the lady-love and might have been lost through the carelessness of the scribe.

45. நிகழ்ந்தது நினைத்தற் கேதுவு மாகும்
Nikaḷntatu ninaittar k-ētu-v-u m-ākum

Pirivu may be the case of the lover and the lady-love to think of past event.

Note: 1. The particle *um* is taken by *Iḷampūraṇar* to suggest *etirmaṇai* and by *Naccinārkkiniyar*, *eccam*. Hence the latter adds 'kūrutarkum ām'.

46. நிகழ்ந்தது கூறி நிலையலுந் தினையே
Nikaḷntatu kūri nilaiyalun tiṇai-y-ē.

Staying away describing what had happened is included in *pālai-t-tiṇai*.

Is it possible for the *poruḷ* of one *tiṇai* to get mixed with another *tiṇai*?

47. மரபுநிலை திரியா மாட்சிய வாசி
விரவும் பொருளும் விரவு மென்ப
Marapu-nilai tiriya māṭciya v-āki
Viravum poruḷum viravu m-eṇṇa.

They say that *poruḷ* belonging to one *tiṇai* may get mixed with another *tiṇai* without going against the traditional usage.

Is there any way to determine the *tiṇai* other than through the *mutarporuḷ*, *karupporuḷ* and *uripporuḷ*?

48. உள்ளுறை யுவம மேனை யுவமமெனத்
தள்ளா தாகுந் திணையுணர் வகையே
Uḷḷurai y-uvama m-ēṇai y-uvamam-eṇa-t
Taḷḷā t-ākun tiṇai-y-uṇar vakai-y-ē.

A simile by suggestion and an ordinary simile are also means to determine the *tiṇai*.

Where is *uḷḷurai-y-uvamam* used?

49. உள்ளுறை தெய்வ மொழித்ததை நிலமெனத்
கொள்ளு மென்ப குறியறிந் தோரே

Ullurai teyva m-olintatāi nilam-ēnā-k
Kollu m-enpā kuri-y-arin tōr-ē.

Grammarians say that *ullurai* is resorted to with reference to *karupporuḷ* excluding the deities.

Note: 1. *Naccinārkkiniyar* reads *nilan* in place of *nilam*.

What is the definition of *ullurai-y-uvamam*?

50. உள்ளுறத் திதனோ டொத்துப்பொருண் முடிசென
 உள்ளுறத் துரைப்பதே யுள்ளுறை யுவமம்
Uḷ-l-urūt t-itanō t-ottu-p-porun muṭika-ēnā
Uḷ-l-urūt t-uraippatē y-ūllurai y-uvamam.

Ullurai-y-uvamam is that wherein the *prakṛtārtha* or the topic on hand is suggested from the description of *aprakṛtārtha*.

Note: 1. *Naccinārkkiniyam* reads *uruvatai* in place of *uraippatē*. Perhaps it is scribal error.

What is *ēnai-y-uvamam*?

51. ஏனை யுவமம் தானுணர் வகைத்தே
Ēnai-y-uvaman tān-uṇar vakaittē

The other *uvamam* is that wherein *prakṛtārtha* is explicitly compared to the *aprakṛtārtha*.

What is *kaikkilai*?

52. காமஞ் சாலா விளமை யோள்வயின்
 ஏமஞ் சாலா விடும்பை யெய்தி
 கன்மையுந் தீமையு மென்றிரு திறத்தான்
 தன்னொடு மவனொடும் தருக்கிய புணர்த்துச்
 சொல்லெதிர் பெரு அன் சொல்லி யின்புறல்
 புல்லித் தோன்றும் கைக்கிளைக் குறிப்பே
Kāmañ cālā viḷamai y-ōḷ-vayin
Ēmañ cālā v-iṭumpai y-eyti
Nanmai-y-um tīmai-y-u m-enr-iru tirattān
Tannoṭu m-avaḷoṭun tarukkiya puṇarttu-c
Col-l-etir perā-an colli y-inpural
Pulli-t tōṇruṇ kaikkilai-k kurippē.

Kaikkilai is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

Note: 1. This suggests that the girl may not be even aware of his mental attitude towards her.

What is *peruntinai*?

53. ஏறிய மடற்றிற மிளமை தீர்திறம்
 தேறுத லொழிந்த காமத்து மிகுதிறம்
 மிக்க காமத்து மிடலொடு தொகைஇ
 செப்பிய கான்கும் பெருந்திணைக் குறிப்பே
Ēriya maṭarrira m-iḷamai tīr-tīram
Tēruta l-olinta kāmattu miku-tīram
Mikka kāmattu miṭaloṭu tokaii
Ceppiya nāṅkum peruntinai-k kurippē.

Peruntinai is suggested from four things: *maṭal-ērutal* or mounting up a horse made of palm stems, the state of either the lover or the lady-love having passed the stage of youth, the state of completely forgetting oneself through extreme passion and their union in that state.

Note: 1. *Maṭal-ērutal* is possible only with reference to the lover.

To which *tinai* do the stages preceding them belong?

54. முன்னைய கான்கு முன்னதற் கென்ப
Munnaiya nāṅku munnatark-enpa.

The stages preceding the four mentioned above belong to *kaikkilai*.

Note: 1. *Naccinārkkiniyar* takes *munnaiya nāṅkum* to refer to *kāṭciaiyam*, *terital* and *tēral*, the stages when the lover first sees the lady.

What kinds of verses are suited to *aka-t-tinai*, etc.?

55. காடக வழுக்கினு முலகியல் வழுக்கினும்
 பாடல் சான்ற புலனெறி வழுக்கம்
 கலியே பரிபாட் டாயிரு பாலினும்
 உரிய தாரு மென்மனார் புலவர்
Nāṭaka vaḷakkinu m-ulakiyal vaḷakkinum¹
Pāṭal cāṇra pulanerī vaḷakkam
Kaliy-ē paripāṭ t-ā-y-iru pāvinum
Uriya t-āku m-enmanār pulavar.

Learned men say that Poetry in literature (relating to *aka-t-tinai*) will be composed in the verses *kali* or *paripāṭṭu* in consonance with the tradition followed in literature and the world.

Is there any other rule to be followed with reference to *akam*?

1. लोकधर्मी नाट्यधर्मी धर्मीति द्विविधः स्मृतः । Nāṭyaśāstra, 6 24.

56. மக்க னுதலிய வகளைத் திணையும்
சுட்டி யொருவர்ப் பெயர்க்கொளப் பெருஅர்
Makka nutaliya v-akan-ain tinai-y-um
Cutti y-oruvar-p peyar-kola-p perāar.

In the five tinai which are in the middle where mention is made of human beings, their individual names should not be mentioned.

Where, then, may the individual names be mentioned?

57. புறத்திணை மருங்கிற் பொருந்தி னல்லது
அகத்திணை மருங்கி னளவுத லிலவே
Purattinai marunkir porunti n-allati
Akattinai marunki n-alavuta l-ila-vē.

Individual names may be mentioned in *pura-t-tinai* and not in *akattinai*.

Note: 1 *Naccinārkkiniyar* slightly differs in the interpretation of the *sūtra*. According to him the meaning is this: If individual names have to be mentioned in *akattinai*, it can be done only when it is mixed with *purattinai*.

Note; 2. This *sūtra* serves as a connecting link between *Akattinai-y-iyal* and *Purattinai-y-iyal*.

Akattinai-y-iyal ends.

II. PURATTINAI-Y-IYAL

(Chapter on theme describing conduct as regards war, state-affairs etc.)

58. அகத்திணை மருங்கி னாரிப வுணர்ந்தோர்
புறத்திணை யிலக்கணத் திறப்படக் கிளப்பின்
வெட்சி தானே குறிஞ்சியது புறனே
உட்கு வரத்தோன்று மீரேழ் துறைத்தே.
Akattinai marunki n-arirapa v-unarntōr
Purattinai y-ilakkanan tirappaṭa-k kilappin
Veṭci tān-e kuriñci-y-atu puran-ē
Uṭku-vara-t tōṇru m-ir-ēl turaittē.

When those who have correctly understood the classification of *akattinai* begin to describe clearly the nature of *purattinai*, (they say) *veṭci* is the *purattinai* corresponding to the *akattinai kuriñci* and is clearly of fourteen *turai* or minor themes.

Note. 1. The lines 3 and 4 of this *sūtra* should, in my opinion, form the second *sūtra*. The third and fourth lines of this *sūtra* should have been left out by mistake by the scribe. They may be reconstructed thus :

வெட்சி முதலாப் பாடா னிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப
Veṭci mutal-ā-p pātā n-iruvāy
Mur-ṭaṭa-k kilanta v-elutiṇai y-enpa

(were classified into seven by the predecessors beginning with *veṭci* and ending with *pātān*).

This suggested to me when I compared this *sūtra* with the first *sūtra* of the *Akattinai-y-iyal*.

It is worth noting that *Iḷampāraṇar* mentions under the 45th *sūtra* of the *Akattinai-y-iyal* that the *sūtra* dealing with lady-love is missing.

Note. 2. Even though *Tolkāppiyāṇar* has mentioned that *purattinai* is of seven kinds, the later works, *Panniru-*

paṭalam and *Purapporulvenṇpā-mālai* mention nine and twelve kinds respectively.

Note. 3. Since the root *uṭku* means to fear, to be great, I have translated *uṭkuvara* into 'clearly' though Naccinārkkiniyar takes it to mean *añcu-taka* (deserving fear).

Note. 4. The words *veṭci* etc. owe the names to the flowers worn on the occasion.

Note. 5. *Veṭci* is said to be the *puran* of *kuriñci* since both have mountains and their surroundings for their region, since cows are taken away without the knowledge of the owner in the same way as lady-loves are wooed without the knowledge of their parents, since the flowers *veṭci* and *kuriñci* are found in the same region, and since the operation is at nights in both.

What is the nature of *veṭci* ?

59. வேந்துவிடு முனைஞர் வேற்றுப்புலக் களவின்
ஆதக் தோம்பன் மேவற் றாகும்.

Vēntu-viṭu munaiñar vērru-p pulā-k kaḷavin
Ā-tan t-ōmpan mēvar r-ākum.

(*Veṭci*) has for its nature the commander of an army, at the instance of the king, taking away the cows of the enemies without their knowledge and keeping them safe.

Note. 1. The subject of *ākum* is *veṭci* taken here from the previous sūtra ; *mēvarṛu* forms the subjective complement of *ākum*.

Note. 2. *Vēntu* is formed by dropping *aṇ* from *vēntaṇ*.

Note. 3. The word *munaiñar* is interpreted as the residents of the border villages by *Iḷampūraṇar* and commanders by Naccinārkkiniyar.

Note. 4. *Vērru-p-pulam* is a compound of *vērū* and *pulam* and means the land of another (i.e.) the territory of the enemy and is in the fifth case with the case-suffix being dropped.

Note. 5. *Kaḷavin* may be taken as the third case with the suffix being dropped.

Note. 6. *Tantu* means *koṇṭu-vantu* (having brought) in some places in the ancient Tamil. This meaning is obsolete and the word now means only *having given*.

Note. 7. *Ōmpal* is the object of *mēvarṛu* ; *mevarṛu* is formed by adding *tu* to *mēval*.

What are the fourteen *turais* of *veṭci* ?

60. படையியங் கரவம் பாக்கத்து விரிச்சி
புடைகெடப் போகிய செவவே புடைகெட
ஒற்றி னாகிய வேயே வேய்ப்புறம்
முற்றி னாகிய புறத்திறை முற்றிய
ஊர்கொலை யாகோள் பூசன் மாற்றே
நோயின் றய்த்த னுவல்வழித் தோற்றம்
தந்துறிரை பாதி டுண்டாட்டுக் கொடையென
வந்த வீரோழ் வகையிற் றாகும்.
Paṭai-y-iyāṇ k-aravam pākkattu viricci
Puṭai-keṭa-p pōkiya celav-ē puṭai-keṭa
Orri n-ākiya vēy-ē vēy-p-puram
Murri n-ākiya puratt-irai murriya
Ūr-kolai y-ā-kōḷ pūcaṇ mār-r-ē
Nōy-in r-uytta nuval-vali-t tōrram
Tantu-nirai pāti t-unṭāṭṭu-k koṭai-y-eṇa
Vanta v-ir-ēḷ vakai-y-ir r-ākum.

Veṭci is of the following fourteen kinds: (1) the noise of trumpet, (2) words of unseen men in neighbouring villages serving as omen, (3) expedition without being seen by the enemy, (4) report of the spies without being seen by the enemy, (5) staying around the place suggested by the spies, (6) massacring the residents of the place, (7) taking away the cows, (8) successfully emerging from the conflict with the enemies, (9) not exposing the cows to misery, (10) appearing at the place suggested (by their own people), (11) stationing the cows taken, (12) classifying the cows, (13) pleasure-party with food, drink and dance, and (14) giving away the cows (to the needy).

Note. 1. Passages illustrating the above may be seen in *Puranānūṟū*, *Patirruppattū*, *Purapporul-venṇpā-mālai* etc.

Note. 2. Naccinārkkiniyar takes the above fourteen kinds to refer to both cases, when the cows are taken away and when they are retrieved. Hence fourteen, according to him, is doubled.

Besides,

61. மறங்கடைக் கூட்டிய ² துடிநிலை சிறந்த
கொற்றவை நிலையு மத்திணைப் புறனே.

¹ Nuval-vali (Iḷam)
Nuvaluli (Nac.)

² Kuṭi-nilai (Iḷam)
Tuṭi-nilai (Nac.)

Marāṇ-katai-k kūṭṭiya tuṭi-nilai ciranta
Korṛavai nilai-y-u m-a-t-tinai-p purāṇ-ē.

Mustering the courage of the warriors by beating the *tuṭi* drum and offering sacrifice and worship to *Durgā* are taken to be the *puram* of that *tinai*.

Note. 1. *A-t-tinai*, according to *Iḷampūraṇam*, refers to *kuriñci* and according to *Naccinārkkiniyam*, to *veṭci*. *Iḷampūraṇar*'s interpretation seems to be sound.

Note. 2. Worship of *Durgā* by Dharmaputra at the commencement of the *Virāṭaparvan* and by Arjuna at the commencement of war at Kurukṣetra in the *Mahābhārata* is worth comparison here.

Note. 3. *Kuṭi-nilai*, according to *Iḷampūraṇam*, refers to the high state of the family of warriors.

Note. 4. *Iḷampūraṇar* tells us that the second line suggests that *Korṛavai* or *Durgā* was also the presiding deity of *kuriñci*.

62. அன்றியும் ¹

வெறியறி சிறப்பின் வெவ்வாய் வேலன்
 வெறியாட் டயர்ந்த காந்தள முறுபகை
 வேந்திடை தெரிதல் வேண்டி யேந்துபுகழ்ப்
 போந்தை வேம்பே யாரென வருஉம்
 மாபெருந் தானையர் மலைந்த பூவும்
 வாடா வள்ளி வயவ ரேத்திய
 ஓடாக் கழனினை யுளப்பட வோடா
 உடல்வேர் தடுக்கிய வுன்ன நிலையும்
 மாயோன் மேய மன்பெருஞ் சிறப்பின்
 தாவா விழுப்புசும்ப பூவை நிலையும்
 ஆரம ரோட்டலு மாபெயர்த்துத் தருதலும்
 சீர்சால் வேந்தன் சிறப்பெடுத் துரைத்தலும்
 தலைத்தர ணெடுமொழி தன்னெடு புணர்த்தலும்
 அனைக்குரி மரபினது கரந்தை யன்றியும்
 வருதார் தாங்கல் வாள்வாய்த்தக் கவிழ்த்தலென்று
 இருவகைப் பட்ட பிள்ளை நிலையும்
 வாண்மலைத் தெழுந்தோனை மகிழ்த்துபறை தூங்க
 நாடவற் கருளிய பிள்ளை யாட்டும்
 காட்சி கல்கோ ணீர்ப்படை நடுதல் ²
 சீர்த்த மரபிற் பெரும்படை வாழ்த்தலென்று

1. It seems அன்றியும் was left out by the scribe.

2. காட்சி கல்கோ ணீர்ப்படை நடுதல்

சீர்த்தமரபிற் பெரும்படை வாழ்த்தலென்று

இருமூன்று மரபிற் கல்லொடு புணர்ச்
 சொல்லப் பட்ட வெழுமூன்று துறைத்தே.

Anriyum

Veri-y-ari cirappin vev-vāy vēlan
Veri-yāṭ ṭ-ayarnta kāntal-u m-uru-pakai
Vēnt-iṭai terital vēṇṭi y-ēntu-pukal-p
Pēntai vēmpē y-ār-ena varūum
Mā-perun tānaiyar malainta pū-v-um
Vāṭā vallī vāyava r-ēttiya
Ōṭā-k-kalanilai y-uḷa-p-paṭa v-ōṭā
Ūṭal-vēn t-aṭukkiya v-unṇa nilai-y-um
Māyōṇ mēya maṇ-peruṇ cirappin
Tāvā viḷu-p-pukal-p pūvai nilai-y-um
Ār-ama r-ōṭṭal-u mā-peyarttu-t tarutalum
Cīr-cāl vēntan cirapp-eṭu-t t-uraittalum
Talai-t-tā neṭumoli tannoṭu puṇarttal-um
Aṇai-k-kuri marapinatu karaṇtai y-anriyum
Varu-tār tāṅkal vāl-vāyttu-k kaviltal-enrū
Iru-vakai-p paṭṭa piḷḷai nilai-y-um
Vāṇ-malain t-eluntōnai makiṇtu-paraitūnka
Nāṭ-avar k-arulīya piḷḷai y-āṭṭum
Kāṭci kal-kō nīr-p-paṭai naṭutal
Cīrtta marapir perum-paṭai vālttal-enrū
Iru-mūnru marapir kalloṭu puṇara-c
Collap paṭṭa eḷu-mūnru turaittē.

Veṭci is, in addition, of the following twenty-one *turais*:
 (1) dance under the possession of Skanda by a priest who is an adept in it and who expresses the ideas in seriousness, (2-4) wearing of the flowers of palmyra, margosa and common mountain ebony by the renowned warriors of vast and great armies to distinguish themselves from the kings of great enmity¹, (5) a kind of dance called *vāṭā-valli*, (6) the state of anklet not slipping and being extolled by warriors² (7)

இருமூன்று மரபின் (இளம்)

காட்சி கல்கோ ணீர்ப்படை நடுதல்

சீர்த்தகு சிறப்பின் பெரும்படை வாழ்த்தலென்று

இருமூன்று வகையின் (நச்)

¹ *Naccinārkkiniyar* takes the *anvaya* 'mā-varum pukal ēntum peruntōnaiyar' which means those having great armies famous through animals.

² *Naccinārkkiniyar*'s interpretation is this: the state of warriors extolling one and providing him with anklets when he stands still in the battlefield.

invoking an *unnam* tree for omens before battle by warriors fierce and not receding from the place of action, (8) praising the bilberry flower that it resembles Viṣṇu in colour and hence it is noted for unfailing fame or comparing great men with Lord Viṣṇu and other gods of unfailing fame, (9) making a terrible fight against those (who took away the cows)¹, (10) taking back the cows, (11) extolling the superiority of the famous king, (12) warriors taking terrible vows within themselves with reference to the fulfilment of their pledge-six to ten belonging to *karantai*-(13 & 14), the two *pillai-nilai* of resisting the onslaughts of the enemy and falling a prey to the sword in battle, (15) the *pillai-y-āttu* of sending the fallen warriors to *svarga* with the beating of drums², (16) finding the memorial stone, (17) taking away the memorial stone, (18) washing it with water, (19) fixing the same, (20) making the necessary inscription with due honour, and (21) extolling the same.

Note. 1. Iḷampūraṇar says that the above twentyone also are the *turai* of *veṭci-t-tinai*, since they happen when the cows are taken back. He also says that they may form the *turai* of other *tinai*s. But Nacciṇārkkiniyar mentions that this *sūtra* deals with the seven *valu* (faults) common to all the *purattinai*s and explains how eleven out of twenty-one form *valu*, since they are concerned not with kings, but with soldiers, subjects etc. Since he has explained eleven to be *valu*, it is not easy to understand why he says *valu ēlum* at the commencement. He also tells us that these twenty-one are found in all the *pora-t-tinai* and some in *akattinai* also.

Note. 2. Nacciṇārkkiniyar takes *vēlan* in the *sūtra* to be an *upalakṣaṇa* to *kaṇi-kāriyai* (woman fortune-teller)

Note 3. Nacciṇārkkiniyar takes the reading *kāl-kōl* in line 19 in place of the reading *kal-kōl* taken by Iḷampūraṇar. *Kal-kōl*, according to him means 'commencing the sculpture of the figure of a warrior who died in battle, on a memorial stone'.

¹ Nacciṇārkkiniyar interprets this thus-fleeing from terrible fight, being defeated by those who took away the cows. This does not fit in with what immediately follows.

² Nacciṇārkkiniyar interprets this thus:—the dance in honour of the prince being installed in the kingdom with the beating of drums by the people rejoicing that he had emerged successfully from fight.

Note. 4. The twenty one *turais* mentioned here are classified under three heads: (1) those that precede *ār-amar-ōttal* which are eight in number, those that commence from *ār-amar-ōttal* and end with *pillai-y-āttu* which are seven in number and which are taken under *karantai-t-tinai* by later scholars and those that deal with memorial stone, which are six in number.

Note. 5. *Naṭutal* is the reading of Iḷampūraṇar and *naṭukal* is the reading of Nacciṇārkkiniyar in line 19. The former reading is better since it is in consonance with *perum-patai vālttal* etc.

Note. 6. Since these twentyone do not directly deal with the heroism of kings, they are mentioned in a separate *sūtra*. Since they follow the taking of cows, they are taken under *veṭci-t-tinai*.

Note. 7. The phrase '*vēlanmutal-āka*' at the beginning of Iḷampūraṇam under this *sūtra* does not seem to convey any sense. It may be dropped.

63. வஞ்சி தானே முல்லை யது புறனே
எஞ்சா மண்ணைச் வேந்தனை வேந்தன்
அஞ்சுதகத் தலைச்சென் றடல்குறித் தன்றே¹
Vañci tān--ē mullai-y-atu puran-ē
Eñcā maṇ-ṇacai vēntanai vēntan
Añcutaka-t talai-c-cen r-aṭal-kurit t-anr-ē.

Vañci is the *puran* of *mullai*; it consists of one king ferociously advancing towards another to kill him when the latter wants to take possession of a land which the former wants for himself.

Note. 1. Since water and shade are necessary for one army to advance against another and there will be separation between warriors and their wives, *vañci* is taken to be the *puran* of *mullai*.

What are the *turais* of *vañci*?

64. இயங்குபடை யரவ மெரிபார் தெடுத்தல்
வயங்க லெய்திய பெருமை யானும்
கொடுத்த லெய்திய கொடைமை யானும்
அடுத்தார் தட்ட கொற்றத் தானும்
மாராயம் பெற்ற நெடுமொழி யானும்

¹ Nacciṇārkkiniyar takes the first line as a *sūtra* and the other two as another *sūtra*.

பொருளின் றுய்த்த பேரான் பக்கமும்
வருவிசைப் புனைக் கற்சிறை பேரவ
ஒருவன் றுங்கிய பெருமை யானும்
பிண்ட மேய பெருஞ்சோற்று நிலையும்
வென்றோர் வினக்கமுந் தோற்றோர் தேய்வும்
குன்றச் சிறப்பிற் கொற்ற வன்னையும்
தழிபடை தட்டோர் தழிஞ்சிபொடு தொகைஇக்
சுழிபெருஞ் சிறப்பிற் றுறைபதின் மூன்றே.

Iyaṅku-patai y-arava m-eri-paran t-eṭuttal
Vayaṅka l-eytiya perumai yān-um
Koṭutta l-eytiya koṭaimai yān-um
Aṭutt-ūrn t-aṭṭa korrat tān-um
Mārāyam perra neṭu-moli yaṅ-um
Poruḷiṇ r-uytta pēr-ān pakkam-um
Varu-vicai-p puṇalai-k kaṇ-cirai pōla
Oruvaṇ rāṅkiya perumai yān-um
Piṇṭa mēya peruṇ-corru nilai-y-um
Venrōr vilakkam-un tōrrōr tēyv-um
Kunrā-c cirappir korra vallai-y-um
Ali-patai taṭṭōr taḷiṇciyoṭu tokai-i-k
Kali-peruṇ cirappir rurai-patin mūnr-ē.

There are thirteen highly meritorious *turais* to *vañci* :—

(1) The din arising from the two armies, (2) setting fire on a large scale, (3) the greatness well exhibited, (4) giving away (weapons of warfare to soldiers) and presents, (5) heroism shown in killing (the enemies) by slowly approaching them, (6) words of congratulation on the military honour conferred upon by kings, (7) the highly valorous part of the army rushing against the enemy considering them to be insignificant, (8) the greatness of one resisting the attacks of the enemy like a stone, a huge flood, (9) the state of having large provisions of food, (10) the lustre of the victorious, (11) the dimness of the defeated, (12) the tribute (received from the enemy) on account of unmitigated valour or regretting the destruction of the enemy's country on account of unmitigated valour, and (13) the honour and presents offered to those who were maimed in battle.

Note. 1. The word *vañci* is taken here from the previous sūtra and is changed to *vanciṅku*.

Note. 2. *Korravallai* mentioned in line 11 of this sūtra is mentioned by Iḷampūraṇar under sūtra 86 that it forms a

turai of *vañci* if tribute is given prominence and *turai* on *pāṭān* if eulogy is given prominence. But Naccinārkkiniyar gives the latter interpretation which is the same as the first mentioned in the *Purapporuḷvenṇā-mālai*.

Note. 3 *Aravam*, *eṭuttal* etc. are nominative case in form, while *perumaiyān*, *koṭaimaiyān* etc. are third case in form. For the sake of symmetry it is better to take that *ān* has been dropped in *aravam* etc. Iḷampūraṇar says that *ān* after *perumaiyān* is *iṭaiccol*. Naccinārkkiniyar, though he agrees with him, gives the above mentioned as an alternative. This is perhaps due to the rarity of the use of *ān* in Literature as an *iṭaiccol* other than case-suffix.

65. உழிஞை தானே மருதத்துப் புறனே
முழுமுத லாண் முற்றலுங் கோடலும்
அனைநெறி மரபிற் றுரு மென்ப.
Uḷiṇai tān-ē marutattu-p puran-ē
Mulū-muta l-araṇa murrāl-un kōṭal-um
Anai-neri marapir r-āku m-eṇṇā.

Uḷiṇai is the *puran* of *marutam* and it is said that it is of the nature of besieging the external fort (of the enemy) and taking hold of it.

Note. 1. Naccinārkkiniyar takes the first line as one *sūtra* and the second and the third lines as a separate *sūtra*.

Note. 2. The word *kōṭal* means, according to Iḷampūraṇar, taking hold of or destroying and according to Naccinārkkiniyar, resisting from within the fort. Since resistance is mentioned in the sūtra 69, Iḷampūraṇar's interpretation seems to be sound.

66. அதுவே தானு மிருநால் வகைத்தே.

Atu-v-ē tān-u m-iru-nāl vakaitt-ē.

It is of eight kinds.

Note. 1. Since a similar sūtra is not found with reference to other *tiṇais* and since the expression *nāl-iru-vakaittē* is found in the next sūtra, it gives us room to suspect that this sūtra may be an interpolation.

What are the eight kinds?

67. கொள்ளார் தேவங் குறித்த கொற்றமும்
உள்ளியது முடிக்கும் வேந்தனது சிறப்பும்
தொல்லெயிற் றிவர்தலுந் தோலது பெருக்கமும்¹
அகத்தோன் செல்வமு மன்றி முரணிய

1. தொல்லெயிற் றிவர்தலுந் தோலின் பெருக்கமும். (சச். பாடம்)

புறத்தோ ணணங்கிய பக்கமும் திறப்பட¹
 ஒருதான் மண்டிய குறுமைபு முடன்றோர்
 வருபகை²பேன ராரெயி லுளப்படச்
 சொல்லப் பட்ட நாலிரு வகைத்தே,
Koḷḷār tē-eṇ kuritta korram-um
Uḷḷiyatu mutikkum vēntanatu ciṟappum
Tol-l-eyir r-ivartal-um tōlatu perukkam-um
Akattōṇ celvam-u m-anri muraniya
Purattō ṇ-aṇaṅkiya pakkam-un tirar-paṭa
Oru-tāṇ maṇṭiya kurumai-y-u m-uṭanrōr
Varu-pakai pēṇā r-ār-eyi l-uḷappaṭa-c
Colla-p paṭṭa nāl-iru vakaittē.

It is of the following eight kinds:—(1) the act of a king directed towards capturing the country of his enemy³ (who does not accept his suzerainty or obey his command), (2) the greatness of the king in carrying out his wishes (3) proceeding towards the ancient fort (of the enemy) (4) the vastness of elephantry⁴ (5) the riches of the besieged king, (6) the difficulties experienced by the besieger⁵ (7) the pitiable situation of the besieged in resisting alone, and (8) the piteous fort of the besieged who cannot resist the onslaughts of the besieger.

On the other hand,

68. (அன்றியும்).⁶

குடையும் வாளு நாள்கோ ளன்றி
 மடையமை யேணிமிசை மயக்கமுங் கடைஇச்
 சுற்றம ரொழிய வென்றகைக் கொண்டு
 முற்றிய முதிர்வு மன்றி முற்றிய
 அகத்தோன் வீழ்ந்த கொச்சியு மற்றதன்
 புறத்தோன் வீழ்ந்த புதுமை யானும்
 நீர்ச்செரு வீழ்ந்த பாசியு மதா அன்று
 ஊர்ச்செரு வீழ்ந்த மற்றதன் மறனும்

1. திறப்பட (நச். பாடம்)

2. பேனார் வாரெயில் (இளம். பாடம்)

³ Naccinārkkiniyar's interpretation is: celebrating the victory of a king with liberal grants even before he has captured the enemy's country.

⁴ Naccinārkkiniyar takes *tōl* to mean shield etc. made of leather; but, since *tōl* is used in the sense of *elephants* in the Malai-paṭukaṭām, it is here taken to mean elephantry.

⁵ This may be taken to mean 'the difficulties to which the besieged was put by the besieger.'

⁶ It seems *anriyūm* has been left out by the scribe,

¹ மதின்கிசைக் கிவர்ந்த மேலோர் பக்கமும்
 இகன்மதிற் குடுமிகொண்ட மண்ணு மங்கலமும்
 வென்ற வாளின் மண்ணே டொன்றத்
 தொகைநிலை யென்னுந் துறையொடு தொகைஇ
 வகைநான் முன்றே துறையென மொழிப.

(*Anriyūm*)

Kuṭai-y-um vālu-nāl-kō l-anri
Maṭaiyamai y-ēṇimicai mayakkam-un kaṭai-i-c
Currama r-oḷiya venru-kaik koṇṭu
Murriya mutirvu m-anri murriya
Akattōṇ vīlnta nocci-y-u marr-atan
Purattōṇ vīlnta putumai y-āṇ-um
Nīr-c-ceru vīlnta pāci-y-u m-atāanrū
Ūr-c-ceru vīlnta marr-atan maraṇ-um
Matinmicai-k k-ivarnta mēlōr pakkam-um
Ikan-matir kuṭumi-koṇṭa manṇu maṅkalam-um
Venra vāḷin manṇō t-onra-t
Tokai-nilai y-enṇun turaiyoṭu tokaii
Vakai-nāṇ mānrē turai-y-eṇa molipa.

On the other hand, they say that there are twelve turais (to it) :—

(1) *Kuṭai-nāl-kōḷ* or sending the royal umbrella in an auspicious hour, (2) *vāl-nāl-kōḷ* or sending the sword in an auspicious hour, (3) the clash between the two armies when the army of the besieger is getting up through ladders, (4) the besieger besieging the inner fort after capturing the outer one by killing in battle the army of the enemy, (5) the defence desired by the besieged, (6) the miraculous attack desired by the besieger, (7) the army defeated at the battle in the moat, (8) the complete disaster of the army fallen in the battle within the fort, (9) the attack of those who spread themselves on the fort and consequently are on a higher level, (10) the purificatory bath of the besieger after gaining victory in the fort and taking hold of the crown of the besieged or assuming the crown, name and title of his vanquished enemy, (11) the purificatory bath to the sword of the victor and (12) collecting the armies of the victor so as to be honoured.

¹ Nac. reads in lines 9, 10:

அகமிசைக் கிவர்ந்தோன் பக்கமு மிகன்மதிற்
 குடுமி கொண்ட மண்ணு மங்கலமும்.

Note. 1. The word *uliñai* is taken from *sūtra* 66 and is changed to *uliñaiḱkū*.

Note. 2. The *sūtra* 63 gives us the classification of *uliñai-t-tiñai* according to Tolkāppiyāṇār and the *sūtrā* 69, according to his predecessors.

Note. 3. The defence of the besieger mentioned in line 5 of this *sūtra* is taken to be separate *tiñai* of the name *nocci*.

69. தும்பை தானே நெய்தலது புறனே
மைத்து பொருளாக வந்த வேந்தனைச்
சென்றுதலை யழிக்குஞ் சிறப்பிற் றென்ப.
Tumpai tān-ē neytalatu puran-ē
Maintu-poru l-āka vanta vēntanai-c
*Cenru-talai y-aḱḱuñ cirappir r-enpa**

Tumpai is the *puran* of *neytal* and possesses the high feature of one king eager of fame attacking another and the latter too eager of the same fame meeting him in open fight and destroying them.

Note. 1. Since open war takes place in a place as expansive as the sandy plain, *tumpai* is taken to be the *puran* of *neytal*.

What is the greatness of *tumpai* ?

70. கணையும் வேலும் துணையுற மொய்த்தலின்
சென்ற வயிரி னின்ற யாக்கை
இருநிலந் தீண்டா வருநிலை வகையோடு
இருபாற் பட்ட வொருசிறப் பின்றே.
Kanai-y-um-vēl-un tunai-y-ura moyttalin
Cenra v-uyiri ninra yākkai
Iru-nilan tiñṭā v-arunilai vakayoṭṭu
Iru-pār paṭṭa v-oru-cirap p-inrē.

The body lying on the earth after life has departed on account of the shower of arrows and incessant throw of spears, with that which dances not being in contact with the wide earth is of superior excellence both ways.

What are the *turais* of *tumpai* ?

71. தானே யானே குதிரை பென்ற
கோனா ருட்கு மூவகை நிலையும்
வேன்மிகு வேந்தனை மொய்த்தவழி யொருவன்.

Naccinārkkiniyar takes the first line as one *sūtra* and the remaining two as another *sūtra*.

தான்மீண் டெறித்த தார்நிலை யன்றியும்
இருவர் தலைவர் தபுதிப் பக்கமும்
ஒருவ னொருவனை யுடைபடை புக்குக்
கூழை தாங்கிய யெருமையும்¹ படையறுத்துப்
பாழி கொள்ளு மேமத் தானும்
களிறெறிந் தெதிர்ந்தோர் பாடுங் களிற்றொடு
பட்ட வேந்தனை யட்ட வேந்தன்
வாளோ ராடு மமலையும் வாள்வாய்த்து
இருபெரு வேந்தர் தாமுஞ் சுற்றமும்
ஒருவரு மொழியாத் தொகைநிலைக் கண்ணும்
செருவகத் திறைவன் வீழ்வுறச்² சினேஇ
ஒருவனை³ மண்டிய நல்லிசை நிலையும்
பல்படை யொருவன் குடைதலின் மற்றவன்
ஒள்வாள் வீசிய னாழிலு முளப்படப்
புல்லித் தோன்றும் பன்னிரு துறைத்தே.

Tānai yānai kutirai y-enra
Nōnā r-uṭku mū-vakai nilai-y-um
Vēn-miku vēntanai moyitavalī y-oruvan
Tān-min t-erinta tār-milai y-anriyum
Iruvar talaiyar taputi-p pakkamum
Oruva n-oruvanai y-uṭai-paṭai pukku-k
Kūlai tānkiya y-erumai-y-um paṭai-y-aruttu-p
Pāli kolḷu m-ēma-t t-ān-um
Kaliṭ-erin t-etirntō pāṭuñ kaliṭroṭṭu
Paṭṭa vēntanai y-aṭṭa vēntan
Vāḷō r-āṭu m-amalai-y-um vāḷ-vāyṭṭu
Iru-peru vēntar tām-uñ curram-um
Oruvar-u m-oḷiyā-t tokai-nilai-k kaṇṇ-um
Ceru-v-akat t-iraiyan vīḷv-ura-c cinai
Oruvanai manṭiya nal-l-icai nilai-y-um
Pal-paṭai y-oruvan kuṭaitalin marraṭavan
Oḷ-vāḷ viciya nūlil-u m-uḷappaṭa-p
Pulli-t tōnrum panniru turaitt-ē.

Tumpai is of twelve *turais*: (1-3) the three stages of the infantry, elephantry, and cavalry creating awe in the friends of foes, (4) the state of the army when one, seeing that the king fighting with his spear is surrounded with foes, leaves his scene of action and comes to his rescue, (5) the piteous

1. பெருமை (இளம்) ; எருமை (நச்.)

2. வீழ்வுற (இளம்) ; வீழ்க்கென (நச்.)

3. ஒருவனை (இளம்) ; ஒருவன் (நச்.)

scene where the commanders of both sides have fallen dead, (6) unyielding resistance of a warrior entering into the thick of the fight and protecting the rear of the army when the army is on the point of being broken by the enemy (7) success in hand-to-hand fight without weapons, (8) the greatness of attacking elephants with those who are on them (9) eulogy¹ of the king who has fallen with his elephant by the warriors of the victorious king, (10) state when both kings with their armies fight with their swords and stand balanced in the battle-field² (11) the scene when a warrior wins undying fame by dashing against the enemy in rage when he finds that their king was killed by them, and (12) one slaughtering by brandishing his sword the different sections of the enemy's army broken on his advance.

72. வாகை தானே பாலையது புறனே
தாவில் கொள்கைத் தத்தம் கூற்றைப்
பாகுபட மிகுதிப் படுத்த வென்ப³.
Vākai tān-ē pālaiyatu puran-ē
Tā-v-il koḷkai-t tattan kūrrai-p
Pāku-paṭa mikuti-p paṭutta l-enpa.

Vākai is the *puran* of *pālai* and it is of the nature of eulogising spotless objects coming within one's experience.

Note. 1. Since any region may be converted to *pālai* and anything may be eulogised irrespective of caste, creed, sex etc., *vākai* is taken to be the *puran* of *pālai*.

How is it classified?

73. அறுவகைப் பட்ட பார்ப்பனப் பக்கமும்
ஐவகை மரபி னரசர் பக்கமும்
இருமூன்று மரபி னேனோர் பக்கமும்
மறுவில் செய்தி மூவகைக் காலமும்
நெறியி னுற்றிய வறிவன் நேயமும்
நாலிரு வழக்கிற் ருபதப் பக்கமும்
பாலறி மரபிற் பொருநர் கண்ணும்
அனைநிலை வகையோ டாங்கெழு வகையான்
தொகைநிலை பெற்ற தென்மனார் புலவர்.

1. *amalai* = song at close quarters (Iḷam.)
= Dance at close quarters (Nac.)

2. The expression *kaḷattu vīnta* is taken to be understood before *tokainilai* by Naccinārkkiniyar; it does not seem to be appropriate.

3. Naccinārkkiniyar takes the first line into one *sūtra* and the other two lines into another.

*Aru-vakai-p paṭṭa pārppana-p pakkam-um*¹
*Ai-vakai marapi n-aracar pakkam-um*²
*Iru-mūnru marapi n-ēnōr pakkam-um*³
Maru-vil ceyti mū-vakai-k kalam-um
Neriyi n-ūrriya v-arivan rēyam-um
Nāl-iru valakkir rāpata-p pakkam-um
Pāl-ari marapiṇ porunar kaṇṇum
Anai-nilai vakaiyō tānk-elū vakaiyān
Tokai-nilai perṛa t-enmanār pulavar.

Learned men say that *vākai-t-tinai* is classified in seven ways :—

(1) that which relates to the six duties of brahmans, (2) that which relates to the five duties of kings, (3 & 4) that which relates to the six duties of each of *vaṇikar*, & *vēḷāḷar* (5) that which relates to the great who are spotless in their conduct in all the three times-past, present and future (6) that which relates to the eight duties of recluses and (7) that which relates to the warriors who are conversant with their duties.

Note. 1. From this *sūtra* it is evident that, at the time when Tolkāppiyam was written, *varṇāśramadharmā* was in vogue in Tamil country.

Note. 2. The six duties of brahmans are the study of the Vedas and their teaching, performing sacrifices and officiating as priests in sacrifices and giving away gifts and receiving them.

Note. 2. The five duties of kings are the study of the Vedas, the performance of sacrifices, the giving away of gifts, looking after the welfare of subjects and the using of weapons, according to Iḷampūraṇar and the administration of justice, according to Naccinārkkiniyar. The latter agrees with what is found in the Gāutamadharmasāstra.

Note. 4. The six duties of *vaṇikar* are the study of Vedas, the performance of sacrifices, the giving away of gifts, agriculture, tending cows and trade.

1-3. द्विजातीनामध्ययनमिज्या दानम् (गौतमधर्म. 9,1)

ब्राह्मणस्याधिकाः प्रवचनयाजनप्रातर्ग्रहाः (ibid. 9,2)

राज्ञोऽधिकं रक्षणं सर्वभूतानां न्यायदण्डत्वम् (ibid. 9,7-8)

वैश्यस्याधिकं कृषिवणिक्पाशुपाल्यकुसीदम् (ibid. 9,48)

परिचर्या चोत्तरेषाम् (ibid. 9,56)

Note. 5. The six duties of *vēlāḷar* are the study of all other than the Vedas, agriculture, trade, tending cows, service to others and warm reception of guests, according to *Iḷampūraṇar* and the giving of gifts, according to *Naccinārkkiniyar*.

Note. 6. *Aṟivaṇ* in line 5 is taken to mean *astronomer* by *Iḷampūraṇar* and *sage* by *Naccinārkkiniyar*.

Note. 7. The eight duties of recluses, according to *Iḷampūraṇar* are bathing, lying on the floor, dressing in skin, having matted hair, worshipping fire, not going to inhabited villages and towns, getting provisions of food in forests and worship of god; and, according to *Naccinārkkiniyar*, absence of desire for food and water, enduring heat and cold, residing in a restricted place in a particular posture, speaking whenever necessary and silence or the eight duties of the yogins- *yama*, *niyama*, *āsana*, *prāṇāyāma* etc.

What are the *turai*s of *vāḷkai*?

74. கூதிர்வேனி வென்றிரு பாசறைக்
காதலி னென்றிக் கண்ணிய வகையினும்¹
ஏரோர் களவழி யன்றிக் களவழித்
தேரோர் தோற்றிய வென்றியுத் தேரோர்
வென்ற கோமான் முன்றேர்க் குரவையும்
ஒன்றிய மரபிற் பின்றேர்க் குரவையும்
பெரும்பகை தாங்கும் வேலி னானும்
அரும்பகை தாங்கு மாற்ற லானும்
புல்லா வாழ்க்கை வல்லாண் பக்கமும்
ஒல்லார் நாணப் பெரியவர்க் கண்ணிச்
சொல்லிய வகையி னென்றொடு புணர்ந்துத்
தொல்லியிர் வழங்கிய வவிப்பலி யானும்
ஒல்லா ரிடவயிற் புல்லிய பாங்கினும்
பகட்டி னானு மாலி னானும்
துகட்டி சிறப்பிற் சான்றோர் பக்கமும்
² கடிமனை நீத்த பாலின் கண்ணும்
எட்டுவகை முதலிய வகையகத் தானும்³
கட்டமை பொழுக்கத்துக் கண்ணுமை யானும்
இடையில் வண்புகழ்க் கொடையி னானும்⁴
பிழைத்தோர்த் தாங்குங் காவ லானும்

1. வகையினும் (இளம்); மரபினும் (நச்.)
2. கடிமனை...கண்ணும் (இளம்); கடிமனை...ஆனும் (நச்.)
3. அவையகத்தானும் (இளம்); அவையத்தானும் (நச்.)
4. கொடையினும் (இளம்); கொடைமையானும் (நச்.)

பொருளொடு புணர்ந்த பக்கத் தானும்
அருளொடு புணர்ந்த வகற்சியானும்
காம நீத்த பாலி னானு மென்று
இருபாற் பட்ட¹வொன்பதின் றுறைத்தே.

Kūtir vēni l-enr-iru pācari-k
Kātali n-onri-k kaṇṇiya vakaiyin-um
Ērōr kaḷavali y-anri-k kaḷavali-t
Tērōr tōrriya venri-y-un tērōr
Venra kōmān mun-rēr-k kuravai-y-um
Onriya marapir pin-rēr-k kuravai-y-um
Perum-pakai tāṅkum vēli n-ān-um
Arum-pakai tāṅku m-ārri l-ān-um
Pullā vāḷkkai val-lāṇ pakkam-um
Ollār nāṇa-ḥ periyavar-k kaṇṇi-c
Colliya vakaiyi n-onroṭu puṇarntu-t
Tolluyir vaḷaṅkiya v-avi-ḥ-pali yān-um
Ollā r-iṭavayir pulliya pāṅkin-um
Pakaṭṭi n-ān-u m-āvi n-ān-un
Tukaṭṭapu cirappir cāṇrōr pakkam-um
Kaṭi-maṇai nitta pālin kaṇ-num
Eṭṭu-vakai nutaliya v-vai-y-akat t-ān-um
Kaṭṭamai y-olukkattu-k kaṇṇumai y-ān-um
Iṭai-y-il vaṇ-pukaḷ-k koṭaiyi n-ān-um
Pilaittōr tāṅkun kāva l-ān-um
Poruḷoṭu puṇarnta pakka-t t-ān-um
Aruḷoṭu puṇarnta v-akarci y-ān-um
Kāma nitta pāli n-ān-um-enrū
Iru-pār paṭṭa v-onṇatiṇ rurai-t-ē

Vāḷkai is of twice nine kinds of *turai*, (the first nine with reference to *māram* (valour) and the second nine with reference to (*aram* or *dharma*): (1) The undivided attention to war in the camps both in winter and in summer, (2) the success gained by the warriors in the battlefield similar to that achieved by the agriculturists in the threshing floor, (3) the dance before the king's chariot at the success of the warriors (4) the traditional dance behind his chariot, (5) the spear which was able to withstand the attacks of the foes, (6) the capacity of the warriors to withstand the strong attacks of the foes.

1. ஒன்பதின் (இளம்.); ஒன்பதிற்கு (நச்.)

(7) able-bodied warriors fighting with the conviction that the physical body is transitory (8) throwing oneself in fire according to the tenets of the great which makes the foes feel ashamed, (9) taking hold of the enemy's country, (10) those winning fame through oxen and cows¹ (11) avoiding amorous look towards other's wives,² (12) the assembly of the great possessing eight qualities³ (13) conduct according to *śāstras* (14) incessant liberality bringing rich fame, (15) protecting the evil doers forgetting their wrongs, (16) identifying oneself with his duties as householder, warrior, or recluse, (17) leaving off the ties of the family on account of the feeling that all are alike and (18) the stage when desire vanishes.

Note 1. Piṇ-tēr-k-kuravai refers, according to Iḷampūraṇar, to the dance by viraliyar and according to Naccinārkkiniyar, to the dance of Korravai and devils.

75. காஞ்சி தானே பெருந்திணைப் புறனே
பாங்கருஞ் சிறப்பிற் பன்னெறி யானும்
நில்லா வுலகம் புல்லிய நெறித்தே⁴.

Kāñci tān-ē perun-tiṇai-p puran-ē
Pāṅk-arun ciraṇṇir paṇ-neri y-āṇ-um
Nillā v-ulakam pulliya neritt-ē.

Kāñci is the *puran* of *perun-tiṇai* and deals with the unparallelled transitoriness of the worldly objects in all ways.

Note. 1. The expression *pāṅkarum* is taken by Iḷampūraṇar to mean 'having no equal' and by Naccinārkkiniyar to mean 'having the unequalled *mōkṣa* for its aim.

Note 2. *Kāñci* is said to be the *puran* of *perun-tiṇai* since it is outside the range of the five *purattiṇai* mentioned above in the same way as *peruntinai* is outside the range of the reciprocal love signified by the five *akattiṇai* (:) *kuṛiñci*, *pālai*, *marutum*, *neytal* and *mullai*.

1. Iḷampūraṇar splits into āvināṇ, while Naccinārkkiniyar splits into māvināṇ and takes it to mean elephants and horses.

2. According to Naccinārkkiniyar's reading it means abdicating the throne.

3. The eight qualities are: heredity, education, conduct, truthfulness, purity, impartiality, absence of envy, and non-greediness.

4. Naccinārkkiniyar takes the first line as one *sūtra* and the other two, as another.

What are the turais of *kāñci*?

76. மாற்றருங் கூற்றஞ் சாற்றிய பெருமையும்
கழிந்தோ ரொழிந்தோர்க்குக் காட்டிய முதுமையும்
பண்புற வருஉம் பகுதி நோக்கிப்
புண்கிழித்து முடியு மதத்தி னானும்
ஏமச் சுற்ற மின்றிப் புண்ணோன்
பேள யோம்பிய பேளய்ப் பக்கமும்
இன்னனென் றிரங்கிய மன்னை யானும்
இன்ன து பிழைப்பி னிதவா கியரெனத்
துன்னருஞ் சிறப்பின் வஞ்சினத் தானும்
இன்னகை மனைவி பேளய் புண்ணோன்
துன்னுதல் கடிந்த தொடாஅக் காஞ்சியும்
நீத்த கணவற் றீர்த்த வேலின்
பெயர்த்த மனைவி யாஞ்சி யானும்¹
நிகர்த்துமேல் வந்த வேந்தனொடு முதுகுடி
மகட்பா டஞ்சிய மகட்பா லானும்
முலையு முகனுஞ் சேர்த்திக் கொண்டோன்²
தலையொடு முடிந்த நிலையொடு தொகைஇ
ஈரைந் தாகு மென்ப பேரிசை
மாய்த்த மகனைச் சுற்றிய சுற்றம்
மாய்த்த பூசன் மயக்கத் தானும்
தாமே யெய்திய³ தாங்கரும் பையுளும்
கணவனொடு முடிந்த படர்ச்சி நோக்கிச்
செல்வோர் செப்பிய மூதா னந்தமும்
நனிமிரு சரத்திடைக் கணவனை யிழந்து
தனிமகள் புலம்பிய முதுபா லையும்
கழிந்தோர் தேளத்துக் கழிபட ருநீஇ
ஒழிந்தோர் புலம்பிய கையறு நிலையும்
காதலி யிழந்த தபுதார நிலையும்
காதல னிழந்த தாபத நிலையும்
நல்லோள் கணவனொடு நனியழற் புதிதிக்
சொல்லிடை யிட்ட மாலை⁴ நிலையும்
அரும்பெருஞ் சிறப்பிற் புதல்வற் பயந்த⁵
தாய்தப வருஉந் தலைப்பெய னிலையும்
மலர்தலை யுலகத்து மரபுநன் கறியப்

1. பெயர்த்த மனைவி வஞ்சி யானும் (இளம்) ; உரையில் ஆஞ்சி என உளது. பேளத்த மனைவி யானும் (நச்.)
2. கொண்டாள் (இளம்) ; கொண்டோன் (நச்.)
3. எய்திய (இளம்) ; ஏங்கிய (நச்.)
4. மாலை (இளம்) ; பாலை (நச்.)
5. அரும் . . . பயந்த (இளம்) ; ஆய் . . . பெயர (நச்.)

பலர்செவச் செல்வாச் சுடு வாழ்த்தொடு
 நிறையருஞ் சிறப்பிற் றுறையிரண் டெடத்தே,
Mārr-arun kūrṛaṇ cārriya perumaiy-um
Kalintō r-olīn tōrkku-kāṭṭiya mutumaiy-um
Paṇṇ-ura varūum pakuti nōkki-p
Puṇ-kilittu muṭiyu maratti n-ān-um
Ēma-c curra m-inri-p puṇṇōn
Pēe y-ōmpiya pēey-p pakkam-um
Inṇaṇ-en r-irāṅkiya manṇai y-ān-um
Inṇatu pilaiṇṇi n-ituv-ā kiyar-eṇa-t
Tuṇ-n-arun ciraṇṇi vañcinat t-ān-um
Inṇakai maṇaiṇi pēey puṇṇōn
Tuṇṇutal kaṭinta toṭāa-k kāñci-y-um
Nitta kaṇavar rirtta vēlin
Peyartta maṇaiṇi yāñci y-ān-um
Nikarttu-mēl vanta vēntaṇoṭu mutu-kuṭi
Makappā ṭ-añciya makat-pā l-ān-um
Mulai-y-u mukan-uñ cērtti-k-konṭōn
Talaiyoṭu muṭinta nilaiyoṭu tokai
Ir-aiṇ t-āku m-eṇpa pēr-icai
Māynta maṇai-c curriya curram
Māynta pūcaṇ mayakka-t t-ān-um
Tām-ē -eytiya tāṅk-arum paiyul-um
Kaṇavaṇoṭu muṭinta paṭar-ci nōkki-c
Celvōr ceppiya mūtā nantam-um
Naṇi-miku curattitai-k kaṇavanai y-ilantū
Taṇi-makaḷ pulampiya mutu-pā lai-y-um
Kalintōr tēttu-k kaḷi-paṭa r-urūi
Olintōr pulampiya kai-y-aru nilai-y-um
Kātali y-ilanta taputāra nilai-y-um
Kātala n-ilanta tāpata nilai-y-um
Nallōḷ kaṇavaṇoṭu naṇi-y-aḷar pukū-c
Colliṭai y-iṭṭa mālai nilai-y-um
Ārum-peruṇ ciraṇṇi putalvar payanta
Tāy-tapa varūun talai-p-peya nilai-y-um
Malar-talai y-ulakattu marapu-naṇ k-aṇiya-p
Palar-cela-c cellā-k kātu vāḷttoṭu
Nirai-y-arun ciraṇṇi rurai-y-iraṇ ṭ-uṭaitt-ē

Kāñci has two sets of ten *turais* each the first set consisting of (1) the greatness of the inevitability of death (*i.e.* the transition of the physical body), (2) the inevitability of the old age mentioned to the young by the old (*i.e.* the transi-

toriness of youth) (3) the bravery to die wounded in battle considering the nature of the wordly life, (4) the state of the wounded being attended to by devils in the absence of loving¹ relatives. (5) the state of being pitied at the fallen state by others mentioning his previous prosperous condition, (6) the taking of terrible oath by one that he would do this if he fails to do the task undertaken (7) the wife who previously met him with sweet smile not touching him in the wounded state fearing the devils that surround him, (8) the magnanimity of the wife killing herself with the spear left by the dying husband² (9) the state of people not willing to give their daughters in marriage to enemies who offered their hand in consideration of the dignity of their family and (10) the state of wife dying bringing the head of the deceased husband close to her breasts and face; the second set consisting of the (1) the confusion with lamentations of mothers surrounding the dead bodies of their famous sons or the confusion with lamentations of people at the death of mothers round the dead bodies of their famous sons³ (2) the grievous pain experienced by themselves (*i.e.* by wives either in prison or in the absence of relatives). (3) the extreme delight experienced by the goers-by on seeing the wife's death along with her husband, (4) the wife's bewailing the loss of the husband in the middle of the forest, (5) the helpless state of the dependents and others at the death of their masters, (6) the pitiable state of the husband at the loss of the wife, (7) the pitiable widowed life of the wife at the loss of the husband, (8) the words expressed by the wife to those who stood in the way of her entering the funeral pyre of her husband (9) the state of the mother ready to die at the glorious death of her son in the battlefield or the state of the mother ready to die on behalf of honour at the behaviour of her son, and (10) the eulogy of the cremation ground which stands firm though witnessing many disappearing from this wide world.

1. Naccinārkkinīyar takes *ēmam* to mean 'night',

2. According to Naccinārkkinīyar's reading, the line means 'the state of the wife fearing at the sight of her dead husband not being able to distinguish his body on account of the bruises with spear'.

3. When *curra māynta* is split as *curram āynta*, the former meaning should be taken; if it is split as *curram māynta*, the latter meaning should be taken.

77. பாடாண் பகுதி கைக்கிளைப் புறனே
காடுங் காலை நாலிரண் டுடைத்தே.
Pātāṇ pakuti kaikkilai-p puran-ē
Nāṭuṇ kālai nāl-iran t-ūṭaitt-ē.

Pātāṇṭinai is the *puran* of *kaikkilai* and is, on examination, of eight kinds.

Note. 1. Iḷampūraṇar tells us that *pātāṇ* is taken to be the *puran* of *kaikkilai* for the following reasons: (1) *Kaikkilai* is not restricted to a particular region; so also *pātāṇ* is not restricted to any individual. (2) *Kaikkilai* is one sided love; so also *pātāṇ* is mostly connected with the profit gained by the poet. *Pātāṇ* has the melody type called *centiram* as *kaikkilai*. Naccinārkkiniyar tells us that in *pātāṇ*, the hero of the poem wants eulogy and the poet, personal profit. Since both of them are not interrelated, *pātāṇ* is considered to be the *puran* of *kaikkilai*.

Note. 2. The eight kinds are, according to Iḷampūraṇam, (1) praise to God (2) praise to kings (3) praise of auspicious occasions (4) advice (5) directing a poet to go to a patron (6) the kinds of reward to poets (7) reference to *kaikkilai* and (8) censure; and according to Naccinārkkiniyar, all those mentioned there with reference to *pātāṇ* and all connected with the six *tiṇais* mentioned above and *potuviyal*.

Note. 3. In similar sutras above 6, 8, 12, 15, 18, only the nature of the respective *tiṇai* is mentioned and not its classification. But in *sūtra* 1 the classification is mentioned and it is followed by the *sūtra* which states the classification in detail. But here it is not clearly stated.

78. அமரர்கண் முடிபு மறுவகை யானும்
புரைதீர் காமம் புல்லிய வகையினும்
ஒன்றன் பகுதி யொன்று மென்ப.
Amararkan mutiyu m-aru-vakai y-āṇ-um
Purai-tīr kāmam pulliya vakaiyiṇ-um
Onraṇ pakuti y-onru-m-enpa.

In the six kinds of verses with reference to *devas* and verses with reference to righteous pleasures, one will overlap with another.

Note. 1. What are the six kinds referred to in line 1 is not mentioned in the text. Iḷampūraṇar says that the six kinds are *koṭi-nilai*, *kantalī*, *vallī*, *pulavar-ārruppatai*, *pukaltal* and *paraval*. Of them two are mentioned in *sūtra* 22, three in *sūtra* 27 and one in *sūtra* 30.

Note 2. Naccinārkkiniyar, on the other hand, takes the *sūtra* to mean that *pātāṇ* is seen in verses with reference to six godly objects-sages, brahmans, cows, rain, crowned kings and world and with reference to requests of low order.

Note. 3. *Purai* is taken to mean *fault* by Iḷampūraṇar and *superiority* by Naccinārkkiniyar.

79. வழக்கியன் மருங்கின் வகைபட நிலைதும்
பரவலும் புகழ்ச்சியும் கருதிய பாங்கினும்
முன்னோர் கூறிய குறிப்பினுஞ் செந்துறை
வண்ணப் பகுதி வரைவின் ருங்கே.

Valakkiyaṇ maruṅkiṇ vakai-paṭa nilaii-p
Paraval-um pukalcci-y-uṇ karutiya pāṅkiṇ-um
Munnōr kūriya kuṛippin-uṇ centurai
Vaṇṇa-p pakuti varai-v-iṇ r-āṅk-ē.

The rhythm of the melody type *centurai* is not to be avoided in the *paraval* (eulogy in person *paliccu* (eulogy in absence) and the places suggested by the predecessors wherever they are found in usage.

Note. 1. The word *munṇōr* in the *sūtra* suggests that the classification of *purattinai* also was done by the predecessors of Tolkāppiyāṇar.

80. காமப் பகுதி கடவுளும் வரையார்
ஏனோர் பாங்கினு மென்மனார் புலவர்.
Kāma-p pakuti kaṭavul-um-varaiyār
Ēnōr pāṅkiṇ-u m-enmanār pulavar.

Learned men say that, in erotic verses and in verses which should be concerned with human beings, gods are not prohibited.

81. குழவி மருங்கினுங் கிழவ தாகும்.
Kuḷavi maruṅkiṇ-uṇ kilava t-ākum

Erotic verses may be with reference to children.

82. ஊரொடு தோற்றமு முரித்தென மொழிப
வழக்கொடு சிவனிய வகைமை யான
Ūroṭu tōrram-u m-uritt-cuṇa molipa
Valakkotu civaṇiya vakaimai y-āṇ-a.

Erotic verse in *pātāṇ* may be with reference to the inhabitants of villages if it is in conformity with usage.

83. மெய்ப்பெயர் மருங்கின் வைத்தனர் வழியே.
Mey-ppeyar maruṅkiṇ vaittanar vali-y-ē.

Predecessors have said that the true names of heroes may be mentioned in erotic verses with reference to *pāṭāṇ*.

84. கொடிநிலை கந்தழி வள்ளி யென்ற
வடுகிங்கு சிறப்பின் முதலன மூன்றும்
கடவுள் வாழ்த்தொடு கண்ணிய வருமே.
Koṭi-nilai kantali vaḷḷi y-enra
Vaṭu-niṅku-cirappin mutalana mūnrum ,
Katavul vāḷttoṭu kaṇṇiya varum-ē.

The three which are considered spotless-sun, Brahma and Moon may be invoked.

85. கொற்ற வள்ளை யோசிடத் தான.
Korra vaḷḷai y-ōr-iṭat t-āna.

Korravaḷḷai too may be taken under *pāṭāṇ* is some places.

Note. 1. Naccinārkkiniyar takes *ōr-iṭam* to refer to human beings.

How is *pāṭāṇ* classified ?

86. கொடுப்போ ரேத்திக் கொடாஅர்ப் பழித்தலும்
அடுத்தார் தேத்திய வியன்மொழி வாழ்த்தும்
சேய்வரல் வருத்தம் வீட வாயில்
காவலர்க் குரைத்த கடைநிலை யானும்
கண்படை கண்ணிய கண்படை நிலையும்
கபிலை கண்ணிய வேள்வி நிலையும்
வேலை¹ கோர்க்கிய விளக்கு நிலையும்
வாயுரை வாழ்த்துஞ் செவியறி வுறாவும்
ஆவயின் வருடம் புறநிலை வாழ்த்தும்
கைக்கிளை வகையோ டுளப்படத் தொகைஇ
தொக்க நான்குமுள வென மொழிப.
Koṭupppō r-ētti-k koṭāar-p paḷittal-um
Aṭutt-ūrn t-ēttiya v-iyanmolī vāḷtt-um
Cēy-varal varuttam vīṭa vāyil
Kāvalark k-uraitta kaṭai-nilai y-ān-um
Kaṇ-paṭai kaṇṇiya kaṇ-paṭai nilai-y-um
Kapilai kaṇṇiya vēḷvi nilai-y-um
Vēlai nōkkiya vīlakku nilai-y-um
Vāy-urai vāḷttuñ cevi-y-ari-v-urū-um
Ā-vayin varūum puṛa-nilai vāḷttum
Kaikkilāi vakaiyō ṭ-ūḷappāṭa-t tokaii-t
Tokka nāṅku m-ūḷa v-ēna molīpa.

1. வேலை (இளம்) ; வேலின் (கச்.)

They say that the *turais* of *pāṭāṇ* are (1) eulogising the giver and reviling the non-giver (2) eulogising a king in his close proximity with reference to the nature of his ancestors and himself (3) the scene where words are sent to the king through the gatekeeper enumerating the miseries undergone in the long journey from home (4) suggesting to the king that it is time to go to sleep, (5) the sacrifice where brown cows are freely given away (6) lighting the lamp to commemorate the victory of the spear or the height of the flame of the lamp like that of the spear (7) salutary advice to a king by wise men *nolen volens* (?) (8) instructing the king in the path of virtue (9) benediction upon a king, invoking his deity to bless him and his descendants and (10) interceding etc., during *kaikkilāi*.

What is the other kind of classification ?

87. தாவி னல்லிசை, கருதிய கிடந்தோர்க்குச்
குத ரேத்திய துயிலெடை நிலையும்
கூத்தரும் பாணரும் பொருளும் விறலியும்
ஆற்றிடைக் காட்சி யுறழத் தோன்றிப்
பெற்ற பெருவளம் பெருஅர்க் கறிவுநீஇச்
சென்றபய னெதிரச் சொன்ன பக்கமும்
சிறந்த ¹காளினிற் செற்ற நீக்கி
பிறந்த நான்வயிற் பெருமகன் கலமும்
சிறந்த சீர்த்தி மண்ணு மங்கலமும்
கடைமிகுத் தேத்திய குடைசிழன் மரபு
மாணர்ச் சட்டிய வான்மகன் கலமும்,
மன்னெயி லழித்த மண்ணுமகன் கலமும்
பரிசில் கடைஇய கடைக்கூட்டு நிலையும்
பெற்ற பின்னரும் பெருவள னேத்தி
கடைவயிற் றோன்றிய விருவகை விடையும்
அச்சமு முவகையு மெச்ச மின்றி
நாளும் புள்ளும் பிறவற்றி னிமித்தமும்
காலக் கண்ணிய வோம்படை புளப்பட
ஞாலத்து வருட நடக்கையது குறிப்பின்
கால மூன்றொடு கண்ணிய வருமே.
Tāvi nal-l-l-icai karutiya kiṭantōrkku-c
Cūta r-ēttiya tuyil-eṭai nilai-y-um
Kūttar-um pāṇar-um porunar-um virali-y-um
Ārr-iṭai-k kāṭci y-urāḷa-t tōnri-p
Perra peru-valam perāark k-arivurū-c
Cenru-paya n-etira-c conna pakkam-um

1. காளினின் (இளம்) ; காளணி (கங். பா)

Ciranta nālinir cerra nīkki-p
Piranta nāl-vayir peru-man kalam-um
Ciranta cirtti mannu maṅkalam-um
Naṭai-mikut t-ēttiya kuṭai-nīlan marapum
Mānār-c cuṭṭiya vān-man kalamum
Man-n-eyi l-alitta mannu-man kalam-um
Paricil kaṭaiiya kaṭai-k-kūṭṭu nilai-y-um
Perra pinṇar-um peru-vaḷa n-ētti
Naṭai-vayir rōṇriya v-iru-vakai viṭai-y-um
Accamu m-uvaki-y-u m-ecca m-inri
Nāl-um pul-l-um piravarri nimittam-um
Kālan kaṇṇiya v-ōmpaṭai y-uḷa-p-paṭa
Nālattu varūm naṭakkaiyatu kurippin
Kāla mūnroṭu kaṇṇiya varum-ē.

The following connected with the past, present and the future in this earth are also taken as the *turais* of *pāṭān*:—
 (1) bards singing about the king's spotless good fame to wake him, while asleep, up; (2) *kūttar*, *pānar*, *porunar* and *viraliyar* who have received presents directing those who have not received them and telling them what they have received¹ (3) celebrations on birth days by nullifying the punishments² (4) purificatory bath bringing fame; (5) bringing out the excellence of royal umbrella giving shade to many; (6) giving adorations to the spear which brought the foes under control; (7) purificatory bath of the king after capturing the enemy's fort; (8) the poets etc mentioning their wants and getting the rewards³ (9) eulogising the prosperous condition of the king after receiving the reward and taken leave of the taking either on his own initiative or on the initiative of the king; and (10) wishing that the king may be free from the source of fear, delight and want which is foreboded by the stars, birds and other omens.

Purattiṇai-y-iyal ends.

1. Naccinārkkiniyar takes the meaning 'recluses directing the house-holders how to get *mōkṣa*' along with the above meaning, in lines 3-6 in the *sūtra*. He might have so interpreted the lines since otherwise, this *lakṣaṇa* could not hold good for the *Tirumukārruppaṭai*.

2. Naccinārkkiniyar interprets the lines 7-8 thus: weaving white dress and doing good deeds undoing the punishments awarded on previous occasions.

3. According to Naccinārkkiniyam, *kaṭai-k-kūṭṭunilai* means 'the state of accomplishing one's task by standing at the entrance.'

III. KALAVIYAL

(The chapter on the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.)

89. இன்பமும் பொருளு மறனு மென்றாங்கு
 அன்பொடு புணர்ந்த வைத்தினை மருங்கின்
 காமக் கட்டல் காணுங் கால
 மறையோர் தேவத்து மன்ற லெட்டனா
 துறையமை நல்யாழ்த் துணைமையோ ரியல்பே.

Inṇamum poruḷu m-aṇanu m-enrāṅku
Anṇoṭu puṇarnta v-aintiṇai maruṅkin
Kāma-k kūṭṭaṅ kāṇuṅ kālai
Maraiyōr tēttu manra l-eṭṭanul
Turaiyamai nal-yāḷt tuṇaimaiyō r-iyalpē.

Kaḷavu or *kāmakkūṭṭam*—which falls within the range of the five *tiṇais* connected with reciprocal love and which is the source of pleasure, worldly objects and dharma is, on examination, of the type of the *gāndharva* marriage among the eight kinds of marriage mentioned in the *Vēdas*.

Note 1.—The eight kinds of marriage are:—*brāhma*, *prājāpalya*, *ārṣa*, *dāiva*, *āsura*, *gāndharva*, *rākṣasa* and *pāisāca*. In the first five, the father of the bride gives her away to the bridegroom. In the *gāndharva*, the mutual consent of the lover and the lady-love is the deciding factor. This system is sure to exist where girls remain unmarried after puberty. The *svayamvara* also forms a type of *gāndharva*. But such a one does not get the name of *kaḷavu* in Tamil Literature. Hence *kaḷavu* is the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.

Note 2.—*Marai* and *maraiyōr-tēem* convey the same meaning.

Note 3.—The first line, according to Naccinārkkiniyar, means "among *inṇam*, *poruḷ* and *aṇan*."

Between whom does *kalavu* happen?

90. ஒன்றே வேறே யென்றிரு பால்வயின்
ஒன்றி யுயர்ந்த பால தானையின்
ஒத்த கிழவனுக் கிழத்தியுக் காண்ப
மிக்கோ னுயினுக் கடிவரை யின்றே.

Onrē vērē y-enriru pālvaṣiṇ
Onri y-uṣarnta pāl-a t-āṇaiyiṇ
Otta kilavan-un kilatti-y-un kāṇpa
Mikkō n-āyinuṇ kaṭi-varai y-inr-ē.

Suitable lover and lady-love belonging to the same region or of different regions come within the view of each other through the direction of the Fate which gradually raises them by making them husband and wife in every birth. It does not matter much even if the lover is of superior order to the lady-love.

Note 1.—The first line, according to *Iḷampūraṇar* means “the fate which either unites or separates them in the life beyond.”

Note. 2. Suitability is decided by birth, heredity, bravery, age, appearance, health, good qualities like gentlemanliness, compassion, etc. This is mentioned in the 25th sūtra of the *Meyppāṭṭiyal*.

What happens when they come within the view of each other?

91. சிந்தழி யையஞ் சிந்த தென்ப
இழித்தழி யிழிவே சட்ட லான.
Cirantuli y-aiyañ ciranta t-enpa
Iḷintuli y-iḷivē cuṭṭa lāṇa.

Doubt about their respective nature is praiseworthy only when both are of superior birth, since the low nature is evident if they are of low pedigree.

Note 1.—Even though this sūtra seems to sanction that both the lover and the lady-love may doubt about the nature of the other, the line.

Aiya-k kilavi y-āṭṭuvir k-urittē.

in the 42nd sūtra of *Poruḷiyal* restricts the application of this sūtra.

Note 1.—The meaning given above belongs to *Nacci-nārkkiniyar*. *Iḷampūraṇar* interprets that doubt may happen

only in the mind of the lover and not in the mind of the lady-love.

If so, the line of the 42nd sūtra of *Poruḷiyal* noted above has to be taken to be the repetition of the contents of this sūtra. Hence *Naccinārkkiniyar*'s interpretation is sound.

What serves as the means to clear the doubt?

92. வண்டே யிழையே வள்ளி பூவே
கண்ணே உலமர லிமைப்பே யச்சமென்று
அன்னவை பிறவு¹ மாக்க னிகழ
கின்றவை களைபுக் கருவி யென்ப.
Vaṇṭ-ē y-ilai-y ē valli pū-v-ē
Kaṇ n-ē y-alamara l-imaipp-ē y-accam enru
Annavai pira-vu m-āṇka nikaḷa
Ninṇavai kaḷaiyuṇ karuvi y-enpa.

Bee (on the flowers on head), ornaments (worn on the body), creeper-like lines (drawn on breast and shoulders), flowers, physical eyes, bewilderment, winking of the eyes, sense of fear, etc., found on and near her, serve as the instruments to clear the doubt (in the mind of the lover).

Note 1.—These help the lover to determine that the lady was not a divine being, but only a human being.

Which determines their mutual attachment?

93. காட்ட மிரண்டு மறிவுடம் படுத்தற்குக்
உட்டி யுரைக்குக் குறிப்புரை யாகும்.
Nāṭṭa m-iraṇṭu m-arivuṭam paṭuttarku-k
Kūṭṭi y-uraiṅkuṇ kurippurai y-ākum.

The meeting of the eyes of the two is the evidence to determine that they are mutually attached.

Note 1.—*Naccinārkkiniyar* takes the following as the *anvaya*:—*Arivu uṭampāṭuttarku-nāṭṭam iraṇṭum kūṭṭi uraiṅkuṇ, (talaiṣiṣiṇ) kurippurai nāṭṭiraṇṭum-ākum*: The meaning of the sūtra, according to him, is, “the lover, having determined that she is a human being, expresses through his two eyes his request that she must be a partner to him; her consent is communicated through her two eyes. This interpretation is far-fetched and unnecessary.

When will their eyes meet?

94. குறிப்பே குறித்தது கொள்ளு மாயின்
ஆக்கவை நிகழு மென்மனார் புலவர்.

1. ஆக்கன் (இளம்.) ஆக்கவன் (சு.)

Kurippē kurittatu koḷḷu m-āyin
Āṅkavai nikalū m-enmanār pulavar.

Learned men say that eyes will meet there only when her mind is prepared to agree to his wish.

Note 1.—According to *Naccinārkkiniyar*, *avai* refers to *puku-mukam-hurital*, etc., mentioned in the three *sūtras* (13-15) of the *Meyppāṭṭiyal*.

Having seen that their eyes met, what does the lover do?

95. பெருமையு முரனு மாடே மேன.

Perumaiyu m-uranu m-āḷḷu mēna?

Consideration of one's own dignity and mental strength are found in man.

Note 1.—From this it is evident that high class men do not allow themselves to be carried away by passion, but they begin to consider whether it behoves their dignity to take the hand of women who allowed their eyes to meet theirs.

What does the lady-love do?

96. அச்சமு காணு மடனு முத்துறுதல்¹
 ிச்சமும் பெண்பாற் குரிய வென்ப.

Accamu nānu maṭanu munturūtal
Niccamum peṇpār k-urīya v-enpa.

They say that fear, modesty and credulity are the permanent traits of woman which exhibit themselves.

What happens after their first meeting?

97. வேட்கை யொருதலை புன்ருதன் மெலிதல்
 ஆக்கஞ் செப்ப னுணுவரை யிறத்தல்
 கோக்குவ வெல்லா மனையே போறல்
 மறத்தன் மயக்கஞ் சாக்கா டென்றிச்²
 சிறப்புடை மரபினை களவென மொழிப.

Vēṭkai y-orutalai y-uḷḷutan melital
Ākkañ ceppa nānuvarai y-irattal
Nōkkuva v-eḷḷā m-avaiyē pōral
Marattan mayakkañ cākkā ṭ-enric
Cirappuṭai marapiṇavai kaḷaveṇa molipa.

They say that the following nine important *avasthās* happen at the time of *kaḷavu*: (1) Amorousness, (2) uninter-

rupted thinking of the object of love, (3) emaciation, (4) enumeration of what is experienced like sleeplessness, etc., (5) transgressing the bonds of modesty, (6) looking at all objects of nature with reference to the limbs of the object of love, (7) forgetfulness, (8) stupor and (9) the dying state.

Note 1.—*Naccinārkkiniyar* takes *orutalai* in line one as an adjunct both to *vēṭkai* and to *uḷḷutal*.

Note 2.—*Ākkañceppal* according to *Naccinārkkiniyar*, means "taking every impediment leading to the attainment of their desire."

Note 3.—The third line, according to *Naccinārkkiniyar*, means, "taking the look of others to have been cast with the knowledge of their love-affair".

When they meet next, what happens?

98. முன்னிலை யாக்கல் சொல்வழிப் படுத்தல்
 கன்னப முரைத்த னைக்கனி புருது¹
 அத்திலை யறிதன் மெலிவுவிளக் குறுத்தல்
 தன்னிலை புரைத்த நெளிவகப் படுத்தலென்று
 இன்னவை நிகழு மென்மனார் புலவர்.

Munnilai y-ākkal colvali-p paṭuttal
Nannaya m-uraitta nakai-nani y-urāa
Annilai y-aritan melivu-vilak kuruttal
Tannilai y-uraitta reḷivakap paṭuttal-enrū
Inṇavai nikalū m-enmanār pulavar.

Learned men say that these will then happen:—

(1) lover addressing the lady-love, (2) making her listen to him, (3) describing her attractive features, (4) understanding her mind through her smile, (5) making her understand clearly his suffering, (6) telling her plainly his own condition and (7) convincing himself of her determination.

Note.—The meaning given above belongs to *Iḷampūraṇar*. *Naccinārkkiniyar* condemns him for the following reasons:—
 (1) If the *avasthās* are mentioned here, he need not have mentioned the twelve *avasthās* beginning from "*puku-mukam-purital* and ending with" *iru-kai-y-um-eṭuttal* in the *sūtras* 13, 14 or 15 in the *Meyppāṭṭiyal*. (2) It is said in the *Meyppāṭṭiyal* that the *avasthā* after the sixth cannot be taken under *akam*. (3) If *punarcci* is to take place after these, the statements

1. முத்துறுதல் (இளம்): முத்துறுத்த (நச்.)

2. என்றிச் (இளம்); என்றச் (நச்.)

1. உருது (இளம்-பா); உருதுது (நச்-பா).

Kūṭṭi y-uraikkun kurippurai y-ākum (Kaḷaviyal 5)
Iru-kai-y-um-eṭuttal (Mey. 15) are not appropriate.

The first reason cannot hold good, since the *avasthās* mentioned in the *Meyppāṭṭiyal* belong exclusively to the lady-love, while those mentioned here belong to both the lover and the lady-love. No *sūtra* in the *Meyppāṭṭiyal* deals with what he states in the second reason. Since the 5th *sūtra* may be taken to denote their mutual consent, the statement referred to may be taken to be appropriate. *Iru-kai-y-um-eṭuttal* has exclusive bearing to the lady-love. Hence *Nacṇārkkiniyar*'s condemnation of *Iḷampūraṇar* does not seem to be sound.

Note 2.—The meaning according to *Nacṇārkkiniyar* is this:—(1) addressing inanimate objects, (2) telling as if they have said, (3) telling them his attractive features, (4) learning how she will put up with the separation, (5) making the lady-love understand his feeling about separation and consoling her on learning her feeling. (6) telling that they will continue to be partners for seven births to come and (7) telling the lady-love clearly that he will not leave her, that he cannot put up with the sufferings if separation is indispensable and he will lead a virtuous life during separation.

What happens afterwards?

99. மெய்தொட்டுப் பறிதல் பொய்பா ராட்டல்
 இடம்பெற்றுத் தஞ்சு லிடைபூறு கிளத்தல்
 நீடுகிளைத் திரங்கல் கூடுத லுறுதல்
 சொல்லிய துஞ்சி வல்லே பெற்றுழித்
 திராத் தேற்ற முனப்படத் தொகைஇப்
 பேராச் சிறப்பி னிருகாண்கு கிளவியும்
 பெற்றவழி மகிழ்ச்சியும் பிரிந்தவழிக் கலங்கலும்
 நிற்பவை நினைஇ நிகழ்பவை யுரைப்பினும்
 குற்றங் காட்டிய வாயில் பெட்டினும்
 பெட்ட வாயில்பெற் றிரவுவலி யுறப்பினும்
 ஊரும் பேரும் கெடுதியும் பிறவும்
 கிரிற் குறிப்பி னிரம்பக் கூறித்
 தோழியைக் குறையுறம் பகுதியுந் தோழி
 குறையவட் சார்த்தி மெய்யுறக் கூறலும்
 தண்டா திரப்பினு மற்றைய வழியும்
 சொல்லவட் சார்த்தலிற் புல்லிய வகையினும்
 அறிந்தோ ளயர்ப்பி னவ்வழி மருங்கின்
 கேடும் பீடுங் கூறலுந் தோழி
 நீக்கலி னுடிய நிலைமையு கோக்கி
 மடன்மா கூறு மிடனுமா ருண்டே.

Mey-toṭṭu-p payiral poy-pā rāṭṭal
Iṭam-perru-t talāa l-iṭai-y-ūru kiḷattal
Niṭu-ninain t-iraṅkal kūṭuta l-urūtal
Colliya nukarcci vallē perṇuḷi-t
Tirā-t tērra m-uḷappata-t tokaii-p
Pērā-c ciṇappi n-iru-nāṅku kiḷavi-y-um
Pērā-vali makilcci-y-um pirinta-vali-k-kalaṅkalum
Nirpavai ninai nikalpavai y-uraippinūm
Kurraṅ kāṭṭiya vāyil peṭṭinūm
Peṭṭa vāyil-per r-iravu-vali y-uruppinūm
Ūrum pēr-un ketuti-y-um pira-v-um
Nirir kurippi nirampa-k kūri-t
Tōliyai-k kurai-y-urum pakuti-y-un-tōli
Kurai-y-avaṭ cārtti me-y-ura-k-kūral-um
Taṇṭā t-irappinu marraiya vali-y-um
Col-l-avaṭ cārttalir pulliya vakaiyin-um
Arinto l-ayarppi n-a-v-vali maruṅkin
Kēṭum piṭuṅ kūral-un tōli
Nikkali n-ākiya nilaimai y-u-nōkki
Maṭaṇ-mā kūru m-iṭaṇ-um-ā r-unṭ-ē.

Along with the following eight of great importance—the lover's trying to touch any limb of the lady love, pleading false excuses for the same, getting near her, enumerating the obstacles he had to encounter, feeling sorry for the long delay, meeting her in conjugal union, experiencing the pleasure all on a sudden and expressing the insatiety of his lust-expressing pleasure at the meeting, expressing sorrow at separation, thinking of what is past and what is to come in her company, making his friend who found fault with his love-adventure agree to help him, the friend entreating the lady-love or her friend to agree to the lover's wishes, entreating the lady-love's friend to intercede suggesting to her the name of his native place, his name, and the perils which may follow, telling her his determination to mount himself on a horse of palmyra stems when the lady's friend, in spite of his repeated entreaties, refuses to bring about the union by telling him the exact troubles in which the lady was under, the way in which he met her for the first time without anybody's knowledge, the lady's heaving sighs, the difficulties which she would have to encounter, and (the chance for losing) his personal dignity.

Note 1.—The first three lines deal with, according to *Iḷampūraṇar*, when the lover got the opportunity to be in con-

jugal union with the lady-love for the *first* time and according to *Naccinārkkiniyar* they refer to the incidents at their *second* union.

Note 2.—*Naccinārkkiniyar* says that, if lines 14 to 18 are taken to deal with the sayings of the lady-love's friend in the way in which *Iḷampūraṇar* does, 24th *sūtra* of this chapter must be taken to repeat what is mentioned here. But, since this *sūtra* has reference primarily to the lover, the ideas contained in them may be taken to be *purōvāda* which are necessary for the ideas contained in the last two lines of the *sūtra*. Hence *Naccinārkkiniyar's* mentioning that these lines refer to the sayings of the lover is far-fetched.

Note 3.—*Iṭai-y-ūru-kilattal* (in line 2) means, according to *Iḷampūraṇar*, "lover's asking the lady-love the obstacles that stood in *her* way" and according to *Naccinārkkiniyar*, "enumerating the obstacles that stood in *his* way". *Naccinārkkiniyar's* interpretation seems to be better.

Note 4.—*Perruḷi* (in line 4) is taken to mean *perutal*.

Note 5.—*Tirā-t-tērram* in line 5, means according to *Iḷampūraṇar*, 'the insatiety of lust' and according to *Naccinārkkiniyar*, "the swearing never to part".

What are the occasions, not mentioned before, which give room for the lover to speak?

100. பண்டிற் பெயர்ப்பினு பரிவுற்ற மெலியினும்
அன்புற்ற கிணு மவட்பெற்று மலியினும்
ஆற்றிடை யுறுதலு மவ்வினைக் கியல்பே.

Paṇṇir peyarppinum parivurru meliyinum
Anpurru nakuṇu m-avaṭ-perru maliyinum
Ā rr-itai y-urutal-u m-a-v-vinai-k k-iyalp-ē.

The following also come within the range of the lover's sayings:—"When he is sent away smoothly, when the lady's friend is at the point of yielding to him on account of compassion, when she or the lady smiles out of affection, when he is pleased in having got the lady's company and when he is beset with obstacles either on his return-journey or on his taking the lady-love with him (without the knowledge of her parents).

Note 1.—The word *paṇṇi* in line 1 means according to the commentators 'the childish state of the lady etc.'

Note 2.—*Parivurru-meliyinum* means, according to *Iḷampūraṇar*, "when the friend is on the point of yielding out of compassion" and according to *Naccinārkkiniyar*, "when he becomes emaciated". The former meaning suits better with what follows.

How many are the ways in which the lover's friend intercedes?

101. பாங்கர் நிமித்தம் பன்னிரண் டென்ப.

Pāṅkar nimittam paṇṇiran t-enṇa.

There are twelve occasions in which the lover's friend intercedes.

Note 1.—*Pāṅkar-nimittam* may be taken as *anmolī-t-tokai* meaning "the union of the lover and the lady-love through the lover's friend". But in the *Iḷampūraṇam* it is taken to be a *vērrumai-t-tokai* and *nimittam* is an *ākupeyar* meaning *nimittam āka-k kūḷum kūṭṭam*.

What are they?

102. முன்னைய முன்றுங் கைக்கிளைக் குறிப்பே.

Munṇaiya mūṇṇuṅ kaikkilai-k kuṛippē.

The occasions during the last three (among the eight kinds of marriages) come under *kai-k-kilai*.

103. பின்னர் கான்தும் பெருந்திணை பெறுமே.

Piṇṇar nāṅkum perun-tiṇai perum-ē.

The occasions during the first four (among them) fall under *peruntinai*.

104. முதலொடு புணர்த்த யாழோர் மேன

தவலருஞ் சிறப்பி னைநிலம் பெறுமே.

Mutaloṭu puṇarnta yālōr mēna

Taval-aruṇ ciṛappi n-ai-n-nilam perum-ē.

The occasions during *kaḷavu* which is the type of *gāndharva* which is said to be of the best type arise in the five regions of spotless importance.

Note 1.—*Pāṅkar-nimittam* should be taken in these three *sūtras* from the *sūtra* 101.

Note 2.—It seems to me that the above three *sūtras* may be taken to be one *sūtra* explaining the twelve occasions wherein the lover's friend intercedes. They are those that happen during the last three of *ṣṣumayal* noted in the first *sūtra* of

this chapter, *Āsura*, *Rāksasa* and *Pāisāca*, which belong to *kaikkilai* type, and those in the first four *Brāhma*, *Prājā-patya*, *Dāiva* and *Ārṣa* which belong to *peruntinai* type and those in *kaḷavu* which is of five kinds according to the five regions. But *Iḷampūraṇar* takes them as three *sūtras* and *Naccinārkkiniyar* as two.

Note 3.—*Ai-n-nilam* according to *Iḷampūraṇar*, refers to *kaḷavu*, *uḷan-pōkkū*, *irkilatti*, *kāma-k-kilatti* and *kātar-parattai* and according to *Naccinārkkiniyar*, *mullai*, *kuriñci*, *pālai*, *marutam*, and *neytal*. In *Iḷampūraṇam* there is the refutation of what is stated in *Naccinārkkiniyam*. If the *Iḷampūraṇam* text is correct, *Naccinārkkiniyar* should have taken the view of the predecessors. *Naccinārkkiniyar*'s view seems to be correct.

105. இருவகைக் குறிப்பிழைப் பாகிய விடத்தும்
காண வகையிற் பொழுதுகனி யிகப்பினும்
தானகம் புகாஅன் பெயர்த வின்மையின்
காட்சி யாசையிற் களம்புக்குக் கலங்கி
வேட்கையின் மயங்கிக் கையறு பொழுதினும்
புகாஅக் காலைப் புக்கெதிர்ப் பட்டுழிப்
புகாஅ விருந்தின் பகுதிக் கண்ணும்
வேளா ணெதிரும் விருப்பின்¹ கண்ணும்
²தாளா ணெதிரும் பிரிவி னானும்
காணுகெஞ் சலைப்ப விடுத்தற் கண்ணும்
வரைதல் வேண்டித் தோழி செப்பிய
புரைதீர் கிளவி புல்லிய வெதிரும்
வரைவுடம் படுதலு மாங்கதன் புறத்தும்
புரைபட வந்த மறுத்தலொடு தொகைஇக்
கிழவோன்³ மேன வென்மனார் புலவர்.

Iru-vakai-k kuri-pilai-p p-ākiya v-iṭattum
Kānā vakaiyir polutu-naṇi y-ikappinnum
Tāṇ-akam pukāṇ peyarta l-inmaiyyin
Kāṭci y-ācaiyyir-kaḷam-pukku-k kaḷaṅki
Vēṭkaiyyin māyaṅki-k kai-y-aru polutinum
Pukāa-k kālai-p pukk-etir-p paṭṭuli-p
Pakāa viruntin pakuti-k kaṇnum
Vēḷā ṇ-etirum viruppin kaṇnum
Tāḷā ṇ-etirum piriṇi nānum

1. விருப்பின் (இளம்.); விருந்தின் (கச்.)
2. தாளான் (இளம்.); வாளான் (கச்.)
3. கிழவோன் (இளம்.); கிழவோள் (கச்.)

Nānu-neñ c-alaippa viṭuttar kaṇnum
Varaital vēṇṭi-t tōli ceppiya
Purai-tir kilavi pulliya vetirum
Var-iv-uṭam paṭutal-u m-āṅkatan purattum
Purai-paṭa vanta maruttaloṭu tokai-k
Kilavōṇ mēṇa v-enmanār pulavar.

Learned men say that the following are the occasions when the lover speaks: When he fails to meet the he loved at the assigned place both day and night, when he feels the time heavy in her absence, when he stands helpless befooled by his disappointment on going to the assigned place eager of seeing her and not prepared to return home without going there, when he is treated as a guest when he is met though in an inopportune moment, when the lady expects presents from him, when he perseveres to meet her during separation, when he leaves her on seeing her worried through her modesty, when he is addressed by the lady's friend with surest words to prepare for the marriage, when he agrees to propose for the marriage and when his proposal for the marriage is not agreed to.

Not 1.—This *sūtra* deals, according to *Iḷampūraṇar*, with the sayings of the *lover* and according to *Naccinārkkiniyar*, with the sayings of the *lady-love*. Both have given illustrations from literature in support of their views.

106. காமத் திணையிற் கண்ணின்று வருடம்
காணு மடனும் பெண்மைய வாகலின்
குறிப்பினு மிடத்தினு மல்லது வேட்கை
கேறிப்பட வாரா வவன்வயி னான.¹
Kāma-t tinaiyir kaṇṇinru varūm
Nānu matan-um peṇmaiya v-ākalin
Kurippinu m-iṭattinu m-allatu vēṭkai
Nerippaṭa vārā v-avaḷ-vayi ṇ-āṇ-a.

Since shyness and credulity are in the nature of women, the amorous desire in women under *kaḷavu* is not clearly expressed, but is to be understood from suggestion and position.

Note 1.—The meaning given above belongs to *Iḷampūra-ṇar*. *Naccinārkkiniyar* splits the *sūtra* into three sentences.

1. Cf. *Drṣṭvāitān bhāvasaṃyuktān ākārān iṅgitāni ca*

Kanyāyāḥ samprayōgārtham tāmstān yōgān vicintayēt (*Kāma-sūtra* 3, 3, 43.)

The meaning, according to him, is this:—Since the shyness and credulity of women make their appearance in their youth, they are suggested from their eyes in *kaḷavu*; amorous desire is seen in its nature during the conjugal union of lovers and they are not visible on other occasions.

107. காமஞ் சொல்லா காட்ட மின்மையின்
ஏழுந் வீரண்டு முன்கென மொழிப.
Kāmañ collā nāṭṭa m-inmaiyin
Ēm-ura v-vaṇṭu m-ula-v-ena molipa.

Since eyes do not but suggest her amorous desire, both of them, they say, do exist to delight (the lover).

Note 1.—Since conjugal union never happens without exchange of words, both of them—shyness and credulity—appear with change of form.

Note 2.—*Nāṭṭam* means according to *Iḷampūraṇar*, eyes and according to *Naccinārkkiniyar*, happening. *Ēm* means, according to the former *delight* and according to the latter *confusion*.

108. சொல்லெதிர் மொழித வருமைத் தாகவின்
அல்ல உற்றுமொழி யவன்வயி னான.
Col-l-etir molita l-arumai-t t-ākalin
Alla kūrru-moli y-aval-vayi n-ān-a.

Since it is rare that lady-love expresses her amorous desire, we see only her apparent refusal¹.

Note 1.—The above is the meaning given by *Iḷampūraṇar*. *Naccinārkkiniyar's* meaning is this:—Since it is not rare for the lady-love to express her amorous desire to her friend without feeling shy and credulous, we find such sayings of the lady-love addressed to her friend.

Note 2.—The meanings given by *Naccinārkkiniyar* for the *sūtras* 106 to 108 are far-fetched. The prose-order taken by him is laboured.

109. மறைத்தவற் காண்ட றற்காட் டுறதல்¹
நிறைத்த காதலின் சொல்லெதிர் மழுங்கல்
வழிபாடு மறுத்தன் மறுத்தெதிர் கோடல்
பழிகீர் முறவல் சிறிதே தோற்றல்
கைப்பட்டுக் கலங்கினும் காணாமிக வரினும்

1. Cf. *Sammukham na viḷṣate...rucyam ātmanō aṅgam apadēśēna prakāśayati* (*Kāmasūtra*, 3, 3, 25-6).

இட்டுப்பிரி விரங்கினு மருமைசெய் தயர்ப்பினும்
வந்தவழி யெள்ளினும் விட்டுயிர்த் தழுங்கினும்
கொந்துகொளி கொழிப்பினு மச்ச நீனும்
பிரிந்தவழிக் கலங்கினும் பெற்றவழி மலியினும்
வருத்தொழிற் கருமை வாயில் கூறினும்
கூறிய வாயில் கொன்னாக் காலைபும்
மனைப்பட்டுக் கலங்கிச் சிதைத்தவழித் தோழிக்கு
நினைத்தல் சான்ற வருமறை புயிர்த்தலும்
உயிராக் காலத் துயிர்த்தலு முயிரசெல
வேற்றவரைவு வரினது மாற்றதற் கண்ணும்

கெறிப்படு காட்டத்து நிகழ்த்தவை மறைப்பினும்
பொறியின் யாத்த புணர்ச்சி கோக்கி
ஒருமைக் கேண்மையி னுறுகுறை தெளித்தோள்
அருமை சான்ற காவிரண்டு வகையின்
பெருமை சான்ற வியல்பின் கண்ணும்
பொய்தலை மடுத்த மடலின் கண்ணும்
கையறு தோழி கண்ணீர் தடைப்பினும்
வெறியாட் டிடத்து வெருவின் கண்ணும்
குறியி னொப்புமை மருடற் கண்ணும்
வரைவுதலை வரினும் களவறி வறினும்
தமர்த்தற் காத்த காரண மருங்கினும்
தன்ருறி தன்னிய தெருளாக் காலை
வந்தவன்¹ பெயர்த்த வறுக்கள கோக்கித்
தன்பிழைப் பாகத் தழீஇத் தேறலும்
வழுவின்று நிலைஇய வியற்படு பொருளினும்
பொழுது மாறும் புரைவ தன்மையின்
அழிவுதலை வந்த சிந்தைக் கண்ணும்
காமஞ் சிறப்பினு மவனளி சிறப்பினும்
ஏமஞ் சான்ற வுலகைக் கண்ணும்
தன்வயி னுரிமைபு மென்வயிற் பரத்தையும்
அன்னவு முனவே யோரிடத் தான.

Maraintavar kāṇṭa rarkāṭ t-urutal
Nirainta kātalir col l-etir maḷuṅkal
Valipātu maruttan marutt-etir kōṭal
Paḷi-tir muruval ciritē tōrrol
Kai-p-paṭṭu-k kalaṅkinum nāṇu-mika varinum
Iṭṭu-k-piri v-iraṅkinu m-arumai-cey t-ayarppinum
Vantavali y-eḷḷinum viṭṭuyirt t-aḷuṅkinum
Nontu-teli v-oḷippinu m-acca-niṭinum
Pirintavali-k kalaṅkinum perravali maliyinum

1. வந்தவன் (இளம்.); வந்தனன் (கச.).

Varun-toḷir k-arumai vāyil kūrīnum
Kūrīya vāyil koḷḷā-k kālai-y-um
Maṇaiṭṭaḷḷu k kalaṅki-t citaintavaḷi-t tōḷikkū
Ninaittal cāṇṇa v-arū-marai y-uyirttal-um
Uyirā-k kēlat t-uyirttal-u m uyir-cela
Vērru-varaivu varin-a'u mārrutar kaṇ-ṇ-um
Nerippaṭu nāṭṭattu nikaḷntavai maraiṭṭin-um
Poriyin yāṭṭa puṇarcci nōkki
Orumai-k kēṇmaiye n-urū-kurai teḷintōḷ
Arumai cāṇṇa nāl-iraṇṭu vakaiyin
Perumai cāṇṇa v iyalpin kaṇṇum
Poy-talai y-aṭutta maṭalin kaṇṇum
Kai-y-arū tōḷi kaṇṇir tuṭaiṭṭin-um
Veri-yāṭ t iṭattu veruvin kaṇṇum
Kuriyi-n-opṭumai maruṭar kaṇṇum
Varaivu-talai varinūn kalavari v-urūnum
Tamar-tar kōtta kārāṇa maruṅkin-um
Tan-kuri taḷḷiya teruḷā-k kālai
Vantavaṇ peyarnta v-arūn-koḷa nōkki-t
Tan-pi'ai-p p-āka-t taḷi-t tēyal um
Valu-v-inru nilaiya v-iyar-ṭaṭu poruḷin-um
Poḷutu mārum puraiya t-aṇmaiye
Alīru-talai vanta cintai-k kaṇṇum
Kāmaṇ ciṇappin-um m-avaṇ-aḷi ciṇappin-um
Ēmaṇ cāṇṇa v uvakai-k kaṇṇum
Taṇvayi n-urimai-y-u m-avaṇ vāyir parattai-y-um
Anna-v-u m-uḷa-v-ē y-ōr-iṭat t-āṇ-a.

The lady-love has her sayings on the following occasions totally or partially. When she sees him without his seeing her,¹ when she stands in such a position as to be seen by him, when she stands still before the lover through excessive love without telling him anything,² when she (apparently) refuses to yield to him, when she yields to him after refusal, when she lightly exhibits harmless smile,³ when she is in bewilderment though

1. *Nacciṇārkkiniyar's* meaning is this:—When she sees him on his departure from her so long as he is within the range of her view.

2. *Nacciṇārkkiniyar* adds though she wants to accuse him of his attachment to harlot.

3. *Nacciṇārkkiniyar's* meaning is this:—When she lightly exhibits her joy to her friend on her being free from accusation.

in the company of her lover, when she is unnerved through extreme shyness, when she fears separation though at a short distance, when she feels sorry on being prevented from going out or on his failing to meet her on account of strict watch, when she derides him on his standing before her, when she explicitly tells him her sufferings bemoaning, when she does not listen to his promise on account of her suffering, when the obstacles bringing her fear prolong,¹ when she is in bewilderment on his separation from her, when she is in ecstasy on meeting him, when her friend tells her of the improbability of his coming on account of obstacles, when she does not take it into her head, when she reveals her situation to her friend on being chained to her house and consequently being put to much worry, when she says that she will die if he does not come to her rescue: when she consoles herself that she was responsible for his non-coming on her non-trying to make her parents change their minds if they arranged for the marriage with another, on her concealing her mind from others, on her being in eight amorous states with magnanimity consoling herself about the separation from her lover through her love for him for which fate is responsible, on hearing the rumour of his mounting himself on palmyra stalks, on her friend removing her tears, on the priest expressing his views of her being possessed of Skanda, on her bewilderment about her mistaking the assigned place, on approach of the lover's request for marriage on *kaḷavu* being on the point of becoming public property, on her relatives keeping her under check, on his going back with disappointment without knowing that she is under check and consequently is unable to meet him at the assigned place; and when she tries to misinterpret his true words, the inconvenient time and place of his arrival, his extreme attachment towards her, his attempt to please her and his exhibiting his extreme delight due to his attachment towards her, by referring to her unsullied state towards him and to his connection with a harlot (which is imaginary).

Note 1.—This *sūtra* may be sub-divided into three parts:—the first part consisting of lines 1-14, the second part of lines 15-29 and the third part of lines 30-36.

Besides,

2. *Nacciṇārkkiniyar's* meaning is, when she prolongs her fear to reveal the fact even to her friend.

110. வரைவிடை வைத்த காலத்த வருந்தினும்
வரையா காளிடை வந்தோன் முட்டினும்
உரையெனத் தோழிக் குரைத்தற் கண்ணும்
தானே கூறக் காலமு முளவே.

Varaiṭṭai vaitta kālattu varunt inum
Varaiyā nāl-ṭṭai vantōṇ mutṭinum
Urai-y-eṇa t tōlik k-uraittar kaṇṇum
Tāṇ-ē kūruṇ kālam-u m-ula-v-ē.

There may be opportunities for the lady-love to volunteer her saying when she suffers before the lover goes to her to marry, when he meets (her friend etc.,) before her marriage and when she requests her friend to relate the real situation (to her parents, lover etc.).

Note 1.—*Um* in *kālam-um* suggests that such occasions are rare.

Besides,

111. உயிரினுஞ் சிறத்தன்று தானே காணினும்
செயிர்தீர் காட்சிக் கற்புச்சிறந் தன்றெனத்
தொல்லோர் கிளவி புல்லிய கெஞ்சமொடு
காமக் கிழவ னுன் னெழிப் படினும்
தாவி னன்மொழி கிழவி கிளப்பினும்
ஆவகை பிறவுத் தோன்றமன் பொருளே.
Uyirinuñ cīrantanru nāṇ-ē nāṇinum
Ceyir-tīr kālci-k karpu-c-cīran tanr-eṇa-t
Tollōr kiḷavi pulliya neṇcamotū
Kāma-k kiḷava ṇ-ulaṇali-p-ṭṭinum
Tāvi naṇ-moli kiḷavi kiḷappinum
Ā-vakai pīra-v-un-tonruman pōrul-ē.

Even if the lady-love goes (of her own accord) to the residence of her lover or says such words free from guilt on the strength of the saying of the ancients that shyness is superior even to life and chastity is superior even to shyness, such things come under *aka-p-porul*.

What are the occasions when the lady love's friend has her say?

112. காற்றமூத் தோற்றமு மொழுக்கமு முண்டியும்
செய்வனை மறப்பினுஞ் செலவினும் பயில்வினும்
புணர்ச்சி யெதர்ப்பா டுன்னுறுத்து வருஉம்
உணர்ச்சி யேழினு முணர்ந்த பின்றை
மெய்யினும் பொய்யினும் வழிநிலை பிழையாற

பல்வேறு கவர் பொரு ணட்டத் தானும்
குறையுறற் கெதிரிய கிழவனை மறையுறப்
பெருமையிற் பெயர்ப்பினு முவகுரைத் தொழிப்பினும்
அருமையி னகற்சிபு மவளறி ஷுறுத்துப்
பின்வா¹ வென்றலும் பேதைமை யூட்டலும்
முன்னுறு புணர்ச்சி முறைநிறுத் துரைத்தலும்
அஞ்சியச் சுறுத்தலு முரைத்துழிக் கூட்டமொடு
எஞ்சாது கிளந்த விருநான்கு கிளவியும்
வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணஞ் குறித்த காலையும்
புணர்ந்தபின் னவன்வயின் வணங்கற் கண்ணும்
குறைந்தவட் படரினு மறைந்தவ ளருகத்
தன்னொடு மவளொடு² முன்னமுன் றளையிப்
பின்னிலை நிகழும் பல்வேறு மருங்கினும்
கன்னயம் பெற்றுழி நயம்புரி யிடத்தினும்
எண்ணரும் பன்னகை கண்ணிய வகையினும்
புணர்ச்சி வேண்டினும் வேண்டாப் பிரிவினும்
வேளாண் பெருநெறி வேண்டிய விடத்தினும்³
புணர்ந்தழி புணர்ந்த வறிமடச் சிறப்பினும்
ஓம்படைக் கிளவிப் பாக்கின் கண்ணும்
செங்கடு மொழியாற் சிதைவுடத் தாயினும்
என்புகெகப் பிரித்தோள் வழிச்சென்று கடைஇ
அன்புதலை யடுத்த வன்புறைக் கண்ணும்
ஆற்றது தீமை யறிவுறு கலக்கமும்
காப்பின் கடுமை கையற வரினும்
களனும் பொழுதும் வரைநிலை விலக்கிக்
காதன் மிகுதி புளப்படப் பிறவும்
காடு மூரு மில்லுங் குடியும்
பிறப்புஞ் சிறப்பு மிறப்ப கோக்கி
அவன்வயிற் றேன்றிய கிளவியொடு தொகைஇ
அனைநிலை வகையான் வரைதல் வேண்டினும்
ஐயச் செய்கை தாய்க்கெதிர் மறுத்துப்
பொய்யென மாற்றி மெய்வழிக் கொடுப்பினும்
அவன்⁴ விலங் குறினும் களம்பெறக் காட்டினும்
பிறன்வரை வாயினு மவன்வரைவு மறுப்பினும்
முன்னிலை யறனெனப் படுதலென் றிருவகைப்
புரைநீர் கிளவி தாயிடைப் புருப்பினும்

1. வா (இளம்.); வரவு (நச்.)
2. முன்னமுன் (இளம்.); முதன் முன்று (நச்.)
3. இடத்தினும் (இளம்.); இடத்தும் (நச்.)
4. அவன் (இளம்.); அவன் (நச்.)

வரைவுடன்¹ பட்டோர்க் கடாவல் வேண்டினும்
ஆங்கதன் தன்மையின் வன்புறை யுளப்படப்
பாங்குற வந்த காடுவட்டு வகையினும்²
தாங்கருஞ் சிறப்பிற் சேழி மேன.

Nārram un tōrram-u m-olukkam-u m-unṭi-y-um
Cey-vinaṭi maraiṭṭinū celavinū payilvinū
Punarcci y-etirppā t-ulluruttu varūum
Unarcci y-ēlin-u m-unarnta pinrai
Meyyin-um poyyin-um vali-nilai pilaiyāti
Pal-vēru kavār-ṭoru nāṭṭat tān-um
Kuraiyurar k-etiriya kilavanai marai-y-ura-ṭ
Perumaiyir peyarṭṭinu m-ulak urait t-oliṭṭinū
Arumaiyi n-akarciyu m-avaḷ-ari v-uruttu-ṭ
Pin-vā v-enralum-ṭetaimai y-ūṭṭal-um
Mun-n-uru punarcci murai-nirut t-uraittalum
Añci-y-ac c-uruttalu m-uraittuli-k kūṭṭamoṭi
Eñcātu kilanta v-iru-nānku kilavi-y-um
Vanta kilavanai māyañ ceṭṭi-ṭ
Porutta kāraṇaṭ kuritta kālai-y-um
Punarnta-pin n-avan-vayin vanaṅkar kaṇṇum
Kuraintavaṭ paṭarinu maraint-ava ḷ-aruḷa-t
Tannoṭu m-avaḷoṭu² munna-mun r-alai-ṭ
Pin-nilai nīkalum pal-vēru maruṅkinū
Nannayam perruli nayam-ṭuri y-iṭattinū
En-n-arum pannokaṭ-kaṇṇiya vakaiyin-um
Punarcci vēṇṭinū vēṇṭaṭ pīrivin-um
Vēlān peru-neri vēṇṭiya v-iṭattin-um
Punarntuli y-unarnta v-arimata-c cirappin-um
Ōmpataṭ-k kilavi-ṭ pānkin kaṇṇum
Ceñ-kaḷu moliyār citav-utai-t-tāyinū
Enpu-neka-ṭ pīrintōḷ vali-c cenru kaṭai
Anṭutalai y-aṭutta vanpurai-k kaṇṇum
Ārratu timai y-ariv-uru kaḷakkam-um
Kāppin kūtumai kai-y-a ra varinū
Kaḷan-um pōlulum varai-nilai vīlakki-k
Kātan mikūtiy-ulaṭṭaṭa-ṭ pira-v-um
Nāṭu m-ūru m-il-l-un kūti-y-um

1. பட்டோர் (இளம்.); பட்டோன் (நஞ்.)

2. வகையினும் (இளம்.); வகையும் (நஞ்.)

Pirappuñ cirappu m-irappa nōkki
Avan-vayir rōnriya kilaviyōtu tokai
Anaṭ-nilai vakaiyān varaital vēṇṭinū
Aiya-c ceykai tāykk-etir maruttu-ṭ
Poy-y-ena māri me-y-vaḷi-k koṭupṭṭinū
Aval¹-vīaṇ k-urinū kaḷam-ṭera-k kāṭṭinū
Piran-varai v-āyinū m-avan-varaiṭu maraiṭṭinū
Munnilai y-aran ena-ṭ paṭutal-en r-iruvakai-ṭ
Purai-tir kilavi tāyitai-ṭ kuṭupṭṭinū
Varai-v-utan² paṭṭōr-k kaṭaval vēṇṭinū
Añk-atan ranmai-yin vanṭurai y-ulaṭṭaṭa-ṭ
Pānṭura vanta nāl-eṭṭu vakaiyinū³
Tānṭ-aruñ cirappu rōli mēna.

The lady-love's friend has her fine sayings on the following thirty-two occasions after she decides that the lady-love had conjugal union with the lover through the seven things scent, appearance, behaviour, food, forgetting what she should do, walk and action:—(1) When she, without exceeding the limits of her position, probes into the lady's heart through ambiguous expressions both true and false, (2) when she, pretending ignorance, evades the lover through her expressions of the lady's greatness on his approaching her to state his grievances, (3) when she dismisses him advising him to abide by the ways of the world (i.e. to request the lady's father for her hand), (4) when she makes him return on saying that it is not easy to see the lady, (5) when she asks him go to her after informing the lady of his arrival, (6) when she convinces him of the lady's credulousness, when she asks him to arrange for meeting her in the same way as he arranged for the previous meeting, (7) when she informs him of her fear (that she would be taken to task by her relatives), (8) when they meet on her information (about the time, place, manner etc., of their meeting), (9) when she, pretending ignorance of the lover's arrival, makes him understand how the lady bore patiently his absence or when she noted the patience of the lady, on his coming with false excuses, (10) when she makes obeisance to him after their meeting, (11) when she approaches the lady with her misgivings, (12) when she addresses the lady in diverse ways when she stands hidden from the view of the lover making the intention of both the lady, and herself

understood through suggestion¹ (13) when she informs the lover of the lady's gratifying words (14) when she informs the lover of his becoming the laughing stock in diverse ways (15) when the lover wants union with the lady, (16) when he wants to go away, (17) when she expects help from the lover, (18) when she gracefully loses her discrimination when they are together and tells the lover to look after the lady, (19) when she affirms the love of the lover by approaching the lady who is skin and bone on being disheartened by the displeasing words of the lover² (20-25) when she requests the lover to propose for the marriage, considering their anxiety due to the unsafety of the way, the strict watch, the failure to meet at the proper place and time, growth of the love etc., and with reference to the greatness of his country, village, habitation, family, heredity, nobility and influence, (26) when she removes the doubt from the mind of the lady's mother and make her confide in her words, (27-30) when she addresses the foster mother that the meeting of the lover and the lady-love is in accordance with Dharma while the lady is kept under restraint³, while the mother seeks the help of the diviner and the priest in possession of Skanda, while the parents propose to give the lady in marriage to another and while they do not accede to the proposal of the lover, (31) when she informs the lover of the consent of the lady's parents (for the marriage) and (32) when she asserts the same to the lady.

What are the occasions for the foster-mother to have her say?

113. களவல ராயினுங் காமமேற் படுப்பினும்⁴

அளவுமிகத் தோன்றினுந் தலைப்பெய்து காணினும்
கட்டினுந் கழங்கினு வெறியென விருவரும்

1. For the reading *Mutan-mūnru alaiyi, Ilampūraṇar* gives the meaning "having considered through mind, word and deed" and *Naccinārkkiniyar*, having made them understand through suggestion that she was aware of the three stages commencing with *iyarkai-p-punarcci*.

2. *Naccinārkkiniyar* means "when the lady is disheartened at her harsh words and when she affirms the love of the lover while she is much emaciated.

3. According to *Naccinārkkiniyar*, the meaning is when the over brings in obstacles for the marriage.

4. மேற்படுப்பினும் (இளம்.); மெய்ப்படுப்பினும் (நச்சு.)

ஒட்டிய திறத்தாற் செய்திக் கண்ணும்
ஆடிய சென்றழி பழிவுதலை வரினும்
காதல் கைம்மிகக் கனவி னரற்றலும்
தோழியை வினவலுந்¹ தெய்வம் வாழ்த்தலும்
போக்குட னறிந்தபிற் றோழியொடு கெழீஇக்
கற்பி னுக்கத்து நின்றற் கண்ணும்
பிரிவி னெச்சத்து மகணெஞ்சு வலிப்பினும்
இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்
இன்ன வகையிற் பதின்மூன்று கிளவியொடு
அன்னவை பிறவுஞ் செவிவி மேன.

Kaḷa vala r-āyinun kāmamēr paṭuppinum
Aḷavu-mika-t tōnṛinun talai-p-peytu kāṇinum
Kaṭṭinun kaḷaṅkinum veri-y-ena v-iruvavarum
Oṭṭiya tirattār ceyti -k kaṇṇum
Āṭiya cenruli y-alivu talai varinum
Kātal kai-m-mika-k kaṇavi n-ararralum
Tōḷiyai viṇaval-un teyvam vāṭṭal-um
Pōkkuṭa n-arintapir rōḷiyotu kelī-k
Karpi n-ākkattu nīrrar kaṇ-n-um
Pirivi n-eccattu makaṇēṇcu valippinum
Iru-pār kuṭi-p-poru l-iyalpin kaṇṇum
Inna vakaiyir patin-mūnru kiḷaviyotu
Annavai piravun cevili mēna.

The foster-mother has her say on the following thirteen occasions and more; when she questions the lady's friend (1) on the *kaḷavu* becoming the object of common talk, (2) on the lady's love exceeding the bounds² (3) on the lady's limbs (like breasts) having a greater growth, (4) on seeing the lover and the lady together, (5-7) on seeing the attitude of the lady when both the mother and foster-mother take recourse to divination with *kaṭṭu*, *kaḷaṅci* and *veri-yāṭu* (8) on the lady becoming unnerved when there is *veri-yāṭu* (9) on the lady prattling in dream on account of the mind being steeped in love, (10) when she prays to God (11) when she, on learning that the lady has gone with the lover, appreciates the sense of chastity of the lady along with her friend (12) when she sees the strength of

1. வினாவலும் (இளம்.); வினவலும் (நச்சு.)

2. Since the meaning of *kāmam mey-p paṭuppinum*, the reading of *Naccinārkkiniyar*, is expressed by *aḷavu mika t tōnṛinun, Ilampūraṇar's* reading is better.

mind of the lady when she was left alone by the lover¹ (13) when she compares the heredity of both the lover and the love.

Has the lady's mother occasions for her say?

114. தாய்க்கும் வரையா ருணர்வுடம் படினே.

Tāykkum varaiyā r-uṇarvutām paṭin-ē

They permit the sayings noted in the previous *sūtra* to the lady's mother also, if she feels in the same way as the foster-mother.

Note 1.—This *sūtra* suggests that the lady's mother does not have as many opportunities as the foster-mother to watch the lady and hence she may be ignorant of many things with reference to the lady.

What do the mother and the foster-mother do after they are aware of the lady's deep love towards the lover?

115. கிழவோ னறியா வறிவின ளிவனென

மையறு சிறப்பி னுயர்த்தோர் பாக்கின்

ஐயக் கிளவி யறிதலு முரித்தே.

Kilavō n-arīyā v-arivina l-ivaḷ-ena

Mai-y-arū cirappi n-uyarntōr pānkin

Aiya-k kilavi y-arital-u m-uritt-ē

The mother and the foster-mother deserve to understand (the real nature) from the ambiguous saying of the great men with unsullied magnanimity '*kilavō n-arīyā arivinaḷ ivaḷ*' which means "this lady completely knows the nature of the lover and this lady does not know the nature of the lover."

Note 1.—The words *arīyā* may be taken in the senses of *arintu* and *arīyāta*.

Note 2.—The meaning given above belongs to *Iḷampūraṇar*. *Nacciṇārkkiniyar*'s meaning is this:—Both the mother and the foster-mother clear their doubt whether the lady loved the lover who is not worthy of it from the sayings of the great.

Note 3.—*Cevili* and *tāy* are taken from the previous *sūtras* and form the subject of *arital*.

Does the lady express her love to the lover openly?

1. The line 10 is taken by *Nacciṇārkkiniyar* to express two things:—when the foster-mother does not go after the lover and the lady-love and when the lady-love is so strong in mind as to follow the lover. There are two defects here:—(1) the number *thirteen* becomes *fourteen* and the latter part is unnecessary since line 8 says the lady's going away with the lover.

116. தன்னுற வேட்கை கிழவன்முற் கிளத்தல்

எண்ணும் காலைக் கிழத்திக் கில்லைப்

பிறநீர் மாக்களி னறிய வாயிடைப்

பெய்க்நீர் போலு முணர்விற் நென்ப.

Tan-n-uru vēṭkai kilavan-mur kilattal

Enṇuṇ kālai-k kilattik k-illai-p

Pira-nīr mākkali n-arīya v-ā-y-īṭai-p

Pey-n-nīr pōlu m-uṇarvir r-enpa.

They say that, on examination, the lady-love does not express openly her love in the presence of the lover like low-class women and it is understood like the water that oozes out of the unburnt pot of mud.

Note 1.—The expression *kilavan-mun* suggests that the lady may express her love openly to the friend and *kilattikkū* suggests that the friend may express the same openly to the lover.

Is there need in all cases for the intervention of the lover's friend and the lady's friend to bring about their union?

117. காமக் கூட்டக் தனிமையிற் பொலிதலின்

தாமே துதவ ராகலு முரித்தே.

Kāma-k kūṭṭan taṇimāyir pōlitālin

Tām-ē tūtuva r-ākal-u m-uritt-ē.

Since union out of reciprocal love is *par excellence*, it is possible for both the lover and the love to serve as the carriers of message between themselves.

Who is to suggest the place of their second meeting?

118. அவன்வரம் பிறத்த லறத்தனக் கின்மையின்

களஞ்சுட்டுக் கிளவி கிழவிய தாகும்

தான்செலற் குரியவழி யாக லான.

Avan-varam p-iratta l-aṇ-tanak k-inmaiya

Kalañ-cuṭṭu-k kilavi kilaviya t-ākum

Tān-celaṇ k-uriyavali y-ākū-lān-a.

Since it is not *dharma* for the lady to go against the wishes of the lover, it is her duty to suggest the place of their meeting since she alone knows where it is possible for her to go.

Who else can suggest it?

119. தோழியின் முடிபு மிடனுமா ருண்டே.

Tōliyin muṭiyu m-iṭan-uma r-uṇṭ-ē.

There are cases where the lady's friend also suggests the place of meeting.

120. முந்நா எல்லது துணையின்று கழியாது
அந்நா எனத்து மதுவரை யின்றே.

Mu-n-nā l-allatu tunai-y-inru kaliyātu
A-n-nā l-akattu m-atu-varai y-inr-ē.

The meeting does not take place without the friend on any day other than the three days (when the lady is in her periods.) It is not prohibited even on the day following the three days (i.e.), on the fourth day.

Note 1.—The word *an-n-āl* may be taken to refer to the fourth day for two reasons:—(1) the word *annāl-tiṇṭal* is used to refer to the pollution of women on the fifth day morning and (2) that day (the fourth) also is prohibited for meeting in *karpu* since only 12 days are prescribed for meeting in the *sūtra*, “*pūppin purappā tīr-āru nālum*” (Karpiyal, 46).

Note 2.—*Tunai* is taken to mean “the lover’s friend” by *Iḷampūraṇar* and *kūṭṭam* (meeting) by *Naccinārkkiniyar*. It is better to take *tunai* in the sense of the lady’s friend, since the same word in the following *sūtra* has that meaning.

121. பன்னூறு வகையினுந் தன்வயின் வருடம்
நன்னய மருங்கி னுட்டம் வேண்டலின்
துணைச்சுட்டிக் கிளவி கிழவிய தாகும்
துணையோர் கரும மாக லான.

Pannūru vakaiyin-un taṇ-vayin varūm
Nannaya maruṅki nūṭṭam vēṇṭalin
Tunai-c-cuṭṭu-k kiḷavi kiḷaviya t-ākum
Tunaiyōr karuma m-āka lāṇa.

Since it is the duty of the lady to investigate into all the benefits that may accrue to her in diverse ways, she has to address her *tunai*, since it is their duty to look after her.

Note 1.—*Tunai* in this *sūtra* also means, according to *Iḷampūraṇar*, the lovers’ friend; but *Naccinārkkiniyar* takes it to mean the lady’s, *tunai* (i.e.), her friend and foster-mother. Since it is not in the nature of high class ladies to address the lover’s friend, *Naccinārkkiniyar*’s meaning seems to be sound.

Who is called *tāy*?

122. ஆம்பெருஞ் சிறப்பி னருமறை கிளத்தலின்
தாயெனப் படுவாள் செவிலி யாகும்.

Āy-ṭeruṇ ciṟappi n-aru-marai kiḷattalin
Tāy-ena-p paṭuvāḷ cevili y-ākum.

Tāy, here, refers to the foster-mother since she alone is confided with secrets, so that she may investigate into them.

Who deserves to be the lady’s friend?

123. தோழி தானே செவிலி மகளே.

Tōḷi tān-ē cevili makal-ē.

The lady’s friend is the daughter of the foster-mother.

What is her duty?

124. குந்தல முசாத்துணை நிலைமயிற் பொலிமே.

Cūṭtal-u m-ucāttunai nilaimaiyir polim-ē.

She shines most when she critically views the situation on her being consulted.

How does she decide the reciprocal love of the lover and the lady?

125. குறையுற அணர்தன் முன்னுற அணர்தல்

இருவரு முள்வழி யவன்வர அணர்தலென

¹மதியுடம் படுத்த லொருமு வகைத்தே.

Kurai-y-ura v-unartan mun-n ura v-unartal

Iruvaru m-ulvali y-āvan-vara v-unartal-ena

Mati-y-uṭam paṭutta l-oru-mū vakaitt-ē.

There are three ways in which the lady’s friend decides the reciprocal love of the lover and the lady:—they happen when the lover expresses his grievances to her, when she infers from the attitude of the lady and when the lover comes while the lady and herself are in each other’s company.

Note 1.—*Naccinārkkiniyar* feels that the idea contained in this *sūtra* finds expression in the *sūtra nārramum* (*sūtra* 24 above); but the occasions when the lady’s friend has her sayings are mentioned there and the ways of determining the love of the lover and the lady are mentioned here.

What will she do then?

126. அன்ன வகையா னுணர்த்தபின் எல்லது

பின்னினை முயற்சி ²பெருளென மொழிப.

Anna vakaiyā n-unartapin n-allati

Pinnilai muyarci perāl-ena molipa.

They say that she does not try for what should follow, unless she has determined their love in the above ways.

1. மதியுடம் படுத்தல் (இளம்.); மதியுடம் படுத்தல் (கச.)

2. பெருள் (இளம்.); பெருள் (கச.)

Note 1.—This *sūtra* and the previous one deal with the case when the lady and the lover did not have conjugal union even though they reciprocated each other's love.

Note 2 From Note 1.—It is evident that the reading *perāṇ* adopted by *Naccinārkkiniyar* is not as good as *perāl* adopted by *Iḷampūraṇar*, since the attempt is on the side of the lady's friend.

127. முயற்சிக் காலத் ததற்பட நாடிப்
புணர்த்த வாற்றலு மவன்வயி னுன.
Muyarci-k kālat t-atar-paṭa nāṭi-p
Puṇartta l-ārral-u m-aval-vayi n-āṇ-a.

It is her responsibility to determine towards the opportunities of their union when the lover tries for it and to bring it about?

When does she bring it about?

128. குறிமெனப் படுவ திரவினும் பகலினும்
அறியக் கிளந்த¹ வாற்ற தென்ப.
Kuri-y-ena-p paṭuva-t-iraviniṇuṁ pakalin-um
Ariya-k kiḷanta v-ārra t-enpa.

The tryst or the time and place of the lovers' meeting may happen both at night and at day.

What is the place of meeting at night?

129. இரவுக் குறியே² யில்லகத் தள்ளும்
மனையோர் கிளவி கேட்கும்வழி யதுவே
மனையகம் புகாஅக் காலை யான.
Iravu-k kuri-y-ē y-illakat t-uḷḷum
Manaiyōr kiḷavi kēṭkum-vali y-atu-vē
Manai-y-akam pukāa-k kālai y-āṇ-a.

If, at night, it is not possible for the lovers to meet within the house of lady, the place of their meeting is in a place which is so close to her house as to be at hearing distance.

Which is the place of meeting at day?

130. பகற்புணர் களனே புறமென மொழிப
அவளறி வுணர வருவழி யான.
Pakar-puṇar kaḷaṇ-ē puṇaṇ-ena molipa
Aval-ari v-uṇara varu-vali y-āṇ-a.

1. கிளந்த (இளம்.); தோன்றும் (நச்.)

2. இரவிற்குறி (இளம்.); இரவுக்குறி (நச்.)

They say that the place of meeting of the lovers at day is outside the fort which is within the knowledge of the lady.

Do they invariably meet at the appointed place?

131. அல்லகுறிப் படுதலு மவன்வயி னுரித்தே
அவன்குறி மயங்கிய வமைவொடு வரினே.
Alla-kuri-p paṭutal-u m-aval-vayi n-uritt-ē
Avan-kuri mayankiya v-amaiṇoṭu varin-ē,

She may go to a wrong place if the place suggested by the lover is capable of being understood in two ways.

What happens then?

132. ஆங்காங் கொழுநு மொழுக்கமு முண்டே
ஒங்கிய சிறப்பி னொருசிறை யான.
Āṅkāṅ k-oluku m-olukkam-u m-unṭ-ē
Ōṅkiya cirappi n-oru-cirai y-āṇ-a.

She, even then, may have the superior type of meeting the lover through her mind, though it is physically one-sided.

Note 1.—*Naccinārkkiniyar* interprets that the lover has an opportunity to feel the separation as the lady and her friend.

Is not the lover prevented by *dharmaśāstra* to meet her on certain occasions?

133. மறைந்த வொழுக்கத் தோரைபு காணும்
தறத்த வொழுக்கக் கிழவற் கில்லை.
Marainta v-olukkat t-ōrai-y-u-nāl-um
Turanta v-olukkaṅ kiḷavar k-illai.

The rules prohibiting particular hours and days to meet the lady do not apply to the lover during *kaḷavu*.

Is he not prevented by the inaccessible path etc. ?

134. ஆற்றின தருமைபு மழிவு மச்சமும்
ஊறு முளப்பட வதனோ ரற்றே.
Ārrina t-arumai y-u m-aḷivu m-a c-cam-um
Ūru m-uḷappata v-atan-ō rarrē.

The difficulty of the path, loss of presence of mind, sense of fear and obstacles are of the same nature, (*i.e.*) do not stand in the way of the lover.

How do the father and the elder brother of the lady, become aware of the *kaḷavu*?

135. தந்தையுந் தன்னையு முன்னத்தி னுணர்ப.
Tantai-y-un tannai-y-u munṇatti n-uṇarpa.

The father and the elder brother of the lady infer (the *kaḷavu*) from her features.

How does the mother know it?

136. தாயறி அறதல் செவிலியோ டொக்கும்.

Tāy-ari v-urūtal ceviliyō ṭ-okkum.

The mother of the lady understands it in the same way as the foster-mother.

Who is chiefly responsible for the *kaḷavu* to become known to all?

137. அம்பலு மலருங் கனவுவெளிப் படுத்தலின்

அந்தன் முதல்வன் கிழவ னாகும்.

Ampal u m-alar-uṅ kaḷavu-veli-p paṭuttalin

Aṅkatan mutalvan kiḷava ṇ-ākum.

The lover is chiefly responsible for the *kaḷavu* to become known to others through *ampal* and *alar*.

Note 1.—*Alar* is the talk among people and *ampal* is the communication among them through gestures.

When does the lover express his wish to the lady's father?

138. வெளிப்பட வரைதல் படாமை வரைதலென்று

ஆயிரன் டென்ப வரைத வாரே.

Velippaṭa varaital paṭāmai varaital enṇu

Āyiran ṭ-enpa varaita l-ār-ē.

There are two ways of expressing the lover's wish to the lady's father, one after their *kaḷavu* became the public property and another before it.

Is the lover permitted separation from the lady after *kaḷavu* is publicly known and before his *varaiṇu*?

139. வெளிப்படடை தானே கற்பினோ டொப்பினும்

ஞாங்கர்க் கிளந்த மூன்று பொருளாக

வரையாது பிரிதல் கிழவோற் கில்லை.

Velippaṭai tāṇ-ē karpiṇo ṭ-oppinun

ṇ-āṅkar-k kiḷanta mūṇru poruḷāka

Varaiyātu pirital kiḷavōr k-illai.

The lover is not permitted separation from the lady on account of three causes—study, war and embassy—after *kaḷavu* and before *varaiṇu*, even though *kaḷavu* that is publicly known is similar to *karpiṇu*.

Note 1.—*Varaiṇu* is the expression of the lover's wish to marry the lady to her father.

Kaḷaviyal ends.

IV. KARPIYAL

(Chapter on the life of a householder)

What is the definition of *Karpiṇu*?

140. கற்பெனப் படுவது கரணமொடு புணரக்

கொளற்குரி மரபிற் கிழவன் கிழத்தியைக்

கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே¹.

Karṭ-p-enā-p paṭuvatu karaṇamotu puṇara-k

Koḷark-uri marapir kiḷavan kiḷattiyai-k

Koṭaikk-uri marapiṇōr koṭuppa-k-kol vatu-v-ē

Karpiṇu is that wherein the deserving bridegroom is made to get the hand of the worthy bride by those who are qualified to give her away with the necessary ceremonies like *hōma* etc.

Note 1. *Karaṇam* stands for *agnāukaraṇam* which means *hōma* done in fire. Hence it means here all the ceremonies done during the marriage.

Note 2. From the fourth *sūtra* it is evident that *karpiṇu* system of marriage is later than *kaḷavu*. Hence a new word should have been coined in Tamil language to denote it. *Karpiṇu* is possibly the curtailed form of *karṇam* which is the *tadbhava* of the Sanskrit word *kalpa* which means *vidhi*.

Naccinārkkiniyar derives *karpiṇu* from the root *karpi-tal* and tells us that it is called *karpiṇu*, since the bride is advised by her relatives how to behave towards the husband, and by her husband how to run the house, and since *agni* is requested how to look after her and she is advised how to render service to *agni*.

Note 3. *Karpiṇu* may happen after and before *kaḷavu* becomes known to all, after and before physical union takes place between lovers and even without *kaḷavu*.

Is there *karaṇam* when there is none to give the bride away in marriage?

1. *Pratipannām abhiprēṭāvakāśavartinīm nāyakaḥ śrōtriyāgārāt agnim ānāyya kuśān āstīrya yathāsmṛti hutvā triḥ parikramēt; tatō mātari pitari ca prakāśayēt... tad-bāndhavāśca yathā kulasya agham pariharantō daṇḍabhayācca tasmā ēva ēnām dadyuh tathā yōjyēt* (*Kāmasūtra* 3, 4, 12-15)

141. கொடுப்போ ரின்றியும் கரண முண்டே
புணர்ந்துடன் போகிய காலையான.¹

Koṭuppō r-inri-y-un karanam m-unṭ-ē
Puṇarnt-uṭan pōkiya kālai y-ān-a

There is *karanam* even when there are no relatives to give the bride away, when she goes away with the lover.

To whom was *karanam* first enjoined?

142. மேலோர் மூவர்க்கும் புணர்ந்த கரணம்
கீழோர்க் காகிய காலமு முண்டே.

Mēlōr mūvarkkum puṇarnta karanam
Kīlōrk k-ākiya kālam-u m-unṭ-ē

There was a time when the *karanam* enjoined to the first three castes began to be adopted for the fourth.

When was it?

143. பொய்யும் வருவும் யாத்த பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.
Poy-y-um valuv-um yātta pinṇar
Aiyan yāttanar karanam m-enṇa.

They say that *karanam* was introduced by *āryas* after the lovers began to prove false and the ladies were considered unworthy.

Note 1. *Aiyar* is the *tadbhava* of *ārya*. Though *ārya* generally refers to brahman, kṣatriya and vaiśya, yet it may refer here only to brahman, since brahman alone is said to have gone south from Northern India.

Note 2. *Enṇa* suggests that the introduction of *karanam* among Tamils was before the time of Tolkāppiyānār. This *sūtra* and the previous one suggest that the *Āryas* and Tamils lived together for a long time before him, that the Tamils began to adopt the Vedic religion long before him, that *kalavū* system was satisfactory for a long time and when it was found unsatisfactory, *karpū* system was introduced in Tamilnad in consonance with what is found in the *Dharmasāstra*.

What are the occasions for the husband to have his say?

144. கரணத்தி னமைந்து முடிந்த காலே
நெஞ்சுதனை யவிழ்ந்த புணர்ச்சிக் கண்ணும்

1- Ātmanō bandhur-ātmāiva gatir-ātmāiva cātmanah |
Ātmanāivātmanō dānam kartum arhasi dharmataḥ (Mahābhārata,
Ādi. 94, 13)

எஞ்சா மகிழ்ச்சி யிறந்துவரு பருவத்தும்
அஞ்ச வந்த வுரிமைக் கண்ணும்
நன்னெறிப் படருந் தொன்னலப் பொருளினும்
பெற்ற தேஎத்துப் பெருமையி னிலைஇக்¹
குற்றஞ் சான்ற பொருளெடுத் துரைப்பினும்
நாமக் காலத் துண்டெனத் தோழி
ஏழுறு கடவு ளேத்திய மருங்கினும்
அல்ல நீர வார்வமொ டனைஇச்²
சொல்லுறு பொருளின் கண்ணுஞ் சொல்லென
ஏனது சுவைப்பினு நீகை தொட்டது
வானோ ரமிழ்தம்³ புரையுமா லெமக்கென
அடிசிலும் பூவுந்⁴ தொடுத்தற் கண்ணும்
அந்தணர் திறத்துஞ் சான்றோர் தேஎத்தும்
அந்தமில் சிறப்பிற் பிறர்பிறர் திறத்தினும்
ஒழுக்கக் காட்டிய குறிப்பினு மொழுக்கத்துக்
களவினு ணிகழ்ந்த வருமையைப் புலம்பி
அலமர லுள்ளமொ டளவிய விடத்தும்
அந்தரத் தெழுதிய வெழுத்தின் மான
வந்த குற்றம் வழிகெட வொழுகலும்
அழிய லஞ்சலென் றுயிரு பொருளினும்
தானவட் பிழைத்த பருவத் தானும்
கோன்மையும் பெருமையு மெய்கொள வருளிப்⁵
பன்னல் சான்ற வாயிலொடு பொருந்தித்
தன்னி னாகிய தகுதிக் கண்ணும்
புதல்வற் பயந்த புனிற்றுதீர்⁶ பொழுதின்
மெய்யணி மயக்கம் புரிந்தோ னோக்கி
ஐயர் பாங்கினு மமரர்ச் சுட்டியும்
செய்ப்பெருஞ் சிறப்பொடு சேர்த்தற் கண்ணும்
பயங்கெழு துணையணைப் புல்லிப் புல்லாது
உடங்குவள் கிடந்த கீழ்த்தியைக் குறுகி
அல்கன்⁷ முன்னிய நிறையழி பொழுதின்
மெல்லென் சீறடி புல்லிய விரவினும்
உறலருங்⁸ குரைமையி னூடன் மிகுத்தோனைப்
பிறபிற பெண்டிரிற் பெயர்த்தற் கண்ணும்

1. நிலைஇ (இளம்.); நிலைஇய (நச்.)
2. அனைஇ (இளம்.); அனைஇய (நச்.)
3. அமிழ்தம் (இளம்.); அமுதம் (நச்.)
4. தொடுத்தற்கண் (இளம்.); தொடுத்தற்கண் (நச்.)
5. அருளி (இளம்.); அருளிய (நச்.)
6. தீர் (இளம்.); சேர் (நச்.)
7. அல்கல் (இளம்.); புல்கென (நச்.)
8. உரைமை (இளம்.); உண்ணமை (நச்.)

பிரிவி னெச்சத்துப் புலம்பிய விருவரைப்
 பரிவு¹ நீக்கிய பகுதிக் கண்ணும்
 நின்றநனி பிரிவி னஞ்சிய பையுளும்
 சென்றுகை யிகந்துபெயர்த் துள்ளிய வழியும்
 காமத்தின் வலியுங் கைவிடி னச்சமும்
 தானவட் பிழைத்த நிலையின் கண்ணும்
 உடனச்சேறற் செய்கையொ டன்னவை பிறவும்
 மடம்பட வந்த தோழிக் கண்ணும்²
 வேற்றுநாட் டகல்வயின் விழுமத் தானும்
 மீட்டுவா வாய்ந்த வகையின் கண்ணும்
 அவ்வழிப் பெருகிய சிறப்பின் கண்ணும்
 பேரிசை யூர்திப் பாகர் பாங்கினும்
 காமக் கிழத்தி மனையோ ளென்றிவர்
 ஏழுறு கிளவி சொல்லிய வெதிரும்
 சென்ற தேவத் துழப்புநனி விளக்கி
 இன்றிச் சென்ற தன்னிலை³ கிளப்பினும்
 அருந்தொழின் முடித்த செம்மற் காலே
 விருந்தொடு நல்லவை வேண்டற் கண்ணும்
 மாலை யேந்திய பெண்டிரு மக்களும்
 கேளி ரொழுக்கத்துப் புகற்சிக் கண்ணும்
 வளை⁴ வாயிலோ ரெதுரொடு தொகைஇப்
 பண்ணமை பகுதிமுப் பதினொரு மூன்றும்⁵
 எண்ணருஞ் சிறப்பிற் கிழவோன் மேன.
Karanatti n-amainta mutinta kālai
Neñcu-talai y-avilnta punarcci-k kaṇṇum
Eñcā makilcci y-irantu-varu paruvattum
Añca vanta v-urimai-k kaṇ-ṇ-um
Nanneri-p paṭarun tonnala-p poruṇinum
Perra tēttu-p perumaiyi nilai-k
Kurrañ cāṇra poruḷ-ēṭut t-uraippinum
Nāma-k kālat t-unṭ-ēna-t tōli
Ēm-uru kaṭavu ḷ-ēttiya maruñkinum
Alla rīra v-ārvamo ṭ-alañ-c
Col-l-uru poruḷin kaṇṇuñ col-l-ēna
Ēnatu cūvaippinu nī-kai toṭṭatū
Vāṇō r-amiltam puraiyum-ā l-emakk-ēna

1. பரிவு (இளம்.); பிரிவின் (நச்.)
2. தோழிகண்ணும் (இளம்.); தோழிக்கண்ணும் (நச்.)
3. தன்னிலை (இளம்.); தந்நிலை (நச்.)
4. வாயிலோர் (இளம்.); வாயில் (நச்.)
5. பதினொருமூன்றும் (இளம்.); முப்பதினொருமூன்றும் (நச்.)

Aṭicil-um pū-v-un toṭuttar kaṇṇum
Antaṇar tirattuñ cāṇrōr tēttum
Antam-il cirappir pīrar-pīrar tirattinum
Oluḱkañ kāṭṭiya kurippinu m-olukḱattu-ḱ
Kalaviṇu nīkalnta v-arumaiyai-p pulampi
Alamara l-uḷḷamo ṭ-alaṇiya v-iṭattum
Antarat t-elutiya v-eluttin māna
Vanta kurram vali-keṭa v-olukal-um
Aliya l-añcal-eṇ r-ā-y-iru poruḷin-um
Tāṇ-avaṭ pīlaitta paruvat tāṇ-um
Nōṇmai-y-um perumai-y-um me-y-koḷa v-aruḷi-p
Pannal cāṇra vāyiloṭu porunti-t
Tanni n-ākiya takuti-k kaṇṇum
Putalvar payanta puniru-tir polutin
Ney-y-aṇi mayakkam purintō nōkki
Aiyar pāṇkin-u m-amarar-c cuṭṭi-y-um
Cey-peruñ cirappoṭu cērtar kaṇ-ṇ-um
Payaṇ-kelū tunai-y-aṇai-p pulli-p pullātū
Uyañkuvaḷ kiṭanta kīlattiya-k-kuruki
Alkan munniya nīrai-y-ali polutin
Mel-l-eṇ cīr-aṭi pulliya viraviṇum
Uṇal-aruñ kuraimaiyi n-ūṭaṇ mikuttōlai-p
Pira-pira peṇṭirir peyarttar kaṇ-ṇ-um
Pirivi n-eccattu-p pulampiya v-iruvavarai-p
Parivu nīkkiya pakuti-k kaṇ-ṇ-um
Ninru-nāṇi pirivi n-añciya paiyuḷ-um
Cenru-kai y-ikantu-peyart t-uḷḷiya vali-yum
Kāmattin vali-y-uñ kai-viṭi n-accam-um
Tāṇ-avaṭ pīlaitta nilaiyin kaṇ-ṇ-um
Uṭaṇ-cērar ceykaiyo ṭ-annavai pira-v-um
Maṭam-paṭa vanta tōli-k kaṇ-ṇ-um
Vērru-nāṭ ṭ-akalvayin vilumat tāṇ-um
Miṭṭu-vaṇa vāyṇta vakaiyin kaṇ-ṇ-um
Av-vali-p perukiya cirappin kaṇ-ṇ-um
Pēr-icai y-ūrti-p pākar pāṇkinum
Kāma-k kīlatti maṇaiyō ḷ-eṇr-ivar
Ēm-uru kīlavi colliya vetir-um
Cenra tē-et t-uḷappu-nāṇi vilakki
Inri-c cenra tannilai kīlappinum
Arun-tolin mutitta cemmaṇ kālai
Viruntoṭu nallavai vēṇṭar kaṇ-ṇ-um
Malai y-ēntiya peṇṭir-u makkaḷ-um

Kēli r-olukkattu-p pukarci-k kaṇ-ṇ-um
ṇṇaiya vāyilō r-etiroṭu tokaii-p
Paṇ-ṇ-amai pakuti-muṭ patin-oru mūṇrum
En-ṇ-arun ciraṭṭir kilavōṇ mēṇ-a.

There are thirtythree important occasions when the husband has opportunities to have his say: (1) when he meets in conjugal union his wife with a free mind after the marriage ceremonies are over, (2) whenever he is in ecstasy over the married life while she creates awe in his mind through her keen sense of duty, (3) when she treads the traditional paths of virtue, (4) when he reconciles her objectionable deeds during *kaḷavu* with reference to her greatness shown in married life, (5) when the lady's friend pays homage to the Gracious God who helped them when they were in danger, (6) when the lady lets her mind out with enthusiasm since her period of trial is over, (7) when he takes the food and makes the garland saying that, whatever she touches is as sweet to him as nectar and asking her the reason for the same (8) when he suggests his appreciation of her exemplary conduct towards brahmans, the great and other saints,¹ (9) when both of them recount towards each other the anxiety and turmoils to which they were put during *kaḷavu* (10) when they are leading their life in such a way that the faults committed by them during *kaḷavu* may disappear like letters written on air, (11) when he has to give her words of encouragement not to dishearten herself, nor to fear for her wrongs in *kaḷavu*, (12) when he does not keep his promise to her, (13) when he tells her that he was responsible for everything and hence she has to put up with what is past and think of her greatness after discussing the same with her friend,² (14) when he celebrates the birth of his son on looking at his wife after the child is given the ceremonial oilbath with presents to brahmans and prayers to Gods, (15) when he falls at her tender feet praying for mercy while she lies down embracing the soft pillow without allowing herself to be embraced by him on his approaching her after the degeneration of his character through his contact with another

1. Naccinārkkiniyar interprets *antam-il-ciraṭṭir-pirar* to be *dēvas*; *antam-il-* does not suit in that interpretation.

2. Naccinārkkiniyar's meaning is entirely different. It is this: When he performs *śimanta* while she is pregnant with a child inheriting the nobility and greatness of the father.

woman¹ (16) when he ends the love-quarrel through the intercession of many ladies while she persisted in not allowing him to approach her, (17) when he ends the grief of his wife and faithful concubine caused by his separation from them² (18) when he is in distress standing away from the wife, (19) when he approaches her, feels disappointed and thinks of repeating his request,³ (20) when they are overpowered with *kāma*, (21) when he fears the effect of his separation from her if it happens (22) when he fails to keep his promise to her, (23) when she tells him that she will follow him, (24) when the lady's friend addresses him through her credulity, (25) when he feels disheartened on starting to a foreign land, (26) when he thinks of returning home on the way, (27) when he meets with victory, honour etc., in that foreign country, (28) when he describes the same to the charioteer having very fine chariot, (29) when he is addressed by his wife and the faithful concubine at home with reference to the difficulties undergone by them, (30) when he describes his situation in the foreign land mixed with grief on their separation, (31) when he enjoys the company of the guests in the feast in commemoration of his victorious feat, (32) when he is given warm reception in the evening by women, children and friends, and (33) when he is addressed with warm words by others.

What are the occasions for the wife to have her say?

145. அவனறி வாற்ற வறியு மாகலின்
 ஏற்றற் கண்ணு றிறுத்தற் கண்ணும்
 உரிமை கொடுத்த கிழவோன் பாங்கின்
 பெருமையிற் றிரியா வன்பின் கண்ணும்
 கிழவனை மகடேபு புலம்புபெரி தாகலின்

1. The word *tunai-y-ṇai* is taken to mean by the commentators the pillow which serves as support; but it may be taken to mean the son who is the *sandhi* and who is got from her husband; cf. *mātā pūrva-rūpam*, *pitā uttara-rūpam*, *prajā sandhiḥ* (Tāittirī-yōpaniṣad)

2. Naccinārkkiniyar's meaning seems to be this: when one tries to end the grief of the husband and the wife while the former was in the company of another woman.

3. Naccinārkkiniyar's meaning is this:—when she finally thinks of agreeing to him after resisting him on account of her seeing marks of his union with another when he approaches her.

அலமரல் பெருகிய காமத்தீ மிகுதியும்
 இன்பமு மிடும்பையு மாகிய விடத்தும்
 கயந்தலை தோன்றிய காமர் செய்யணி
 நயந்த கிழவனை நெஞ்சு புண்ணுறீஇ
 களியி னீக்கிய வினிவரு நிலையும்
 புகன்ற அள்ளமொடு புதுவோர் சாயற்கு
 அகன்ற கிழவனைப் புலம்புகனி காட்டி
 இயன்ற நெஞ்சக்¹ தலைப்பெயர்த் தருக்கி
 விற்பெய்து மறுத்த வீரத்து மருங்கினும்
 தங்கிய வொழுக்கத்துக் கிழவனை வணங்கி
 எங்கையர்க் குரையென விரத்தற் கண்ணும்
 செல்லாக் காலைச் செல்கென விடுத்தலும்
 காமக் கிழத்தி தன்மகத் தழீஇ
 ஏழுறு விளையாட் டிறுதிக் கண்ணும்
 சிறந்த செய்கை யவ்வழித் தோன்றி
 அறம்புரி நெஞ்சமொடு² தன்வர வறியாமைப்
 புறஞ்செய்து பெயர்த்தல் வேண்டித் தானும்
 தந்தைய ரொப்பர் மக்களென் பதனால்
 அந்தமில் சிறப்பின் மகப்பழித்து நெருங்கினும்³
 கொடியோர் கொடுமை சுடுமென வொடியாது
 நல்லிசை நயந்தோர் சொல்லொடு தொகைஇப்
 பகுதி னீக்கிய தகுதிக் கண்ணும்
 கொடுமை யொழுக்கக் கோடல் வேண்டி
 அடிமேல் வீழ்ந்த கிழவனை நெருங்கிக்
 காத லெங்கையர் காணி னன்றென
 மாதர் சான்ற வகையின் கண்ணும்
 தாயர் கண்ணிய நல்லணிப் புதல்வனை
 மாயப் பரத்தை புள்ளிய வழியும்
 தன்வயிற் சிறைப்பினு⁴ மவன்வயிற் பிரிப்பினும்
 இன்னாத் தொல்ரு ளெடுத்தற் கண்ணும்
 காமக் கிழத்தி⁵ நலம்பா ராட்டிய
 தீமையின் முடிக்கும் பொருளின் கண்ணும்
 கொடுமை யொழுக்கத்துத்⁶ தோழிக் குரியவை
 வடுவறு சிறப்பிற் கற்பிற் றிரியாமைக்
 காய்தலு முவத்தலும் பிரித்தலும் பெட்டலும்
 ஆவயின் வருஉம் பல்வேறு நிலையினும்

1. தலைப்பெயர் (இளம்.); தலைப்பெய (நச்.)
2. நெஞ்சமொடு (இளம்.); உள்ளமொடு (நச்.)
3. நெருங்கினும் (இளம்.); நெருங்கலும் (நச்.)
4. சிறப்பினும் (இளம்.); சிறைப்பினும் (நச்.)
5. கிழத்தி (இளம்.); கிழத்தியர் (நச்.)
6. ஒழுக்கத்து (இளம்.); ஒழுக்கம் (நச்.)

வாயிலின் வருஉம் வகையொடு தொகைஇக்
 கிழவோன் செப்பல் கிழவ தீன்ப.

Avan-ari v-ārru v-ariyu m-ākalin
 Errar kan-n-u niruttar kan-n-um
 Urimai koṭutta kilavōṇ pāṅkin
 Perumaiyir ririyā v-aṇpin kan-n-um
 Kilavanai makatū-p pulampu-peri t-ākalin
 Alamaral perukiya kāmattu mikutiyum
 Inṇam-u m-iṭumpai-y-u m-ākiya v-iṭattum
 Kayan-talai tōṇriya kāmar ney-y-ani
 Nayanta kilavanai neñcu puṇ-n-urii
 Naliyi nikkīya vili-varu nilai-y-um
 Pukanra v-uḷlamotu putuvōr cāyarku
 Akanra kilavanai-p pulampu-nani katti
 Iyanra neñcan talai-p-peyar-t tarukkai
 Etin-peytu marutta vīrattu maruṅkin-um
 Tanṅiya v-olukkattu-k kilavanai vanaṅki
 Enkaiyark k-urai-y-ena v-irattar kan-n-um
 Cellā-k kalai-celk-ena viṭuttalum
 Kāma-k kilatti tan-maka-t talai
 Em-uruvilaiyāt t-iruti-k kan-n-um
 Ciranta ceykai y-av-vali-t tōṇri
 Aram-puri neñcamotu tan-vara v-ariyāmai-p
 Purañ-ceytu peyarttal vēṇṭiṭat tāṇum
 Tantaiya r-oppa makkaḷ-en patanāl
 Antamil cirappin maka-p-palittu neruṅkinum
 Koṭiyōr koṭumai cutum-ena v-oṭiyāti
 Nal-l-icai nayan-tōr colloṭu tokaii-p
 Pakutiya nīṅkiya takuti-k kan-n-um
 Koṭumai y-olukkaṅ kōṭal vēṇṭi
 Aṭi-mēl vīṇta kilavanai neruṅki-k
 Kāta-l-enkaiyar kāni nanr-ena
 Mātar cānra vakaiyin kan-n-um
 Tāyar kaṇṇiya nal-l-ani-p putalvanai
 Māya-p parattai y-uḷliya vali-y-um
 Tan-vayir cirappin-u maṇan-vayir pirippin-um
 Innā-t tol-cū l-eṭuttar kan-n-um
 Kāma-k kilatti nalam-pā rattiya
 Timaikin muṭikkum poruḷin kan-n-um
 Koṭumai y-olukkattu-t tōlik k-urivyavai
 Vaṭu-v-aru cirappir karpir ririyāmai-k
 Kaytal-u m-uṇattal-um pirittal-um peṭṭal-um

Ā-vayin varūm pal-vēru nilaiyinum
Vāyilin varūm vakaiyōtu tokai-k
Kilavōl ceppal kilava t-enpa.

The wife is entitled to have her say on the following occasions:—(1) when she speaks highly of her husband on account of her intimate knowledge of his scholarship,¹ (2) when she supports (the statement of her friend referring to his qualities), (3) when she is attached to him keeping up her dignity on his giving her certain rights, (4) when she is overpowered with passion during his long separation from her, (5) when she is in mirth and misery, (6) when she insults her husband with wounding words asking him not to approach her when he eagerly offers himself to give the ceremonial bath to the child at birth, (7) when she suggests her willingness, though outwardly refuses to allow him to approach her by exhibiting her keen resentment at his separation while he was in loving company with concubines at the time of her weakness after delivery, (8) when she prostrates before her husband who was in company with concubines and sarcastically requests him to express the words addressed to her in the presence of her younger sisters (concubines), (9) when she asks him to go away on his standing before her, (10) when the faithful concubine embraces her child and feels delighted on completing her play with him; (11) when the husband stands behind his wife without being known to her while she is playing with her child, and wants to rid her of the anger towards him so that he may act up to *dharma* (12) when she goes near the child accusing him that he is like his father as is said in the *Vēdas*; (13) when she gives up the love-quarrel and yields to him at the words of the great men effecting reconciliation without dismissing him saying that she was afflicted at his harsh treatment,² (14) when she tells him sarcastically that his prostration would be welcomed if done before her younger sisters (*i.e.*) concubines after feeling that she had to excuse him for his company with other women (15) when she pre-

1. *Naccinārkkiniyar's* meaning is this: When she is preferred to other wives by the priests in sacrifices on account of her intimate knowledge of her husband's scholarship in Vedas etc.

2. *Naccinārkkiniyar's* meaning is this: When she unhesitatingly tells him that she was afflicted at her heart on account of his harsh treatment in company of those who praise him.

tends to revile her child on seeing that he is provided with ornaments by his father's concubines, (16) when she confines her child with her, (17) when she alienates herself from the child when he goes with the father, (18) when she takes a cruel vow, (19) when she reviles the faithful concubine at his showing kindness towards her, (20) when she, telling her friend about her husband's company with concubines such things as fit in with her dignity, feels angry with him, reconciles herself to him, spurns him and meets him in conjugal union and behaves with him in diverse similar ways and (21) when *pāṇan* and others intercede.

Note 1. Those that intercede are brahmans, husband's friend, wife's friend, *pāṇan* (man-musician), *virali* (woman-musician), *kūttar* (dancer) etc.

Besides,

146. புணர்ந்துடன் போகிய கிழவோன் மனையிருந்து
 இடைச்சரத் திறைச்சியும் வினையுஞ் சட்டி
 அன்புறு தக்க கிளத்த ருனே
 கிழவோன் செய்வினைக் கச்ச மாகும்.

Punarnt-utan pōkiya kilavōn manai-y-iruntū
Itai-c-curat t-iraicci-y-um vinai-y-uñ cutti
Anp-uru takka kilatta rān-ē
Kilavōn cey-vinai-k k-acca m-ākum.

Reference with sweet words to the suggestive words and actions of the husband in the forest when she accompanied him before their marriage, by the wife at home is a source of check to the husband in giving her promise of anything to her.

Besides,

147. தோழியுள் ளுறுத்த வாயில் புகுப்பினும்
 ஆவயி னிகழு மென்மனார் புலவர்.

Tōli-y-ul l-urutta vāyil pukuppinum
Ā-vayi nikaḷu m-enmanār pulavar.

Learned men say that such sayings may be found before *pāṇar* and others who are allowed to go before the wife by her friend.

What are the occasions for the wife's friend to have her say?

148. பெறற்கும் பெரும்பொருண் முடிந்தபின் வந்த
தெறற்கரு மரபிற் சிறப்பின் கண்ணும்
அற்றமழி வுரைப்பினு மற்ற மில்லாக்
கிழவோட்¹ சுட்டிய தெய்வக் கடத்தினும்
சீருடைப் பெரும்பொருள் வைத்தவழி மறப்பினும்
அடங்கா வொழுக்கத் தவன்வயி னழிந்தோனை
அடங்கக் காட்டுதற் பொருளின் கண்ணும்
பிழைத்துவந் திருந்த கிழவனை நெருங்கி
இழைத்தாங் காக்கிக் கொடுத்தற் கண்ணும்
வணக்கியன் மொழியான் வணங்கற் கண்ணும்
புறம்படு விளையாட்டுப் புல்லிய புகர்ச்சியும்
சிறந்த புதல்வனைத் தேராது² புலம்பினும்
மாணலந் தாவென வகுத்தற் கண்ணும்
பேனா வொழுக்க நாணிய பொருளினும்
³சூள்வயிற் றிறத்தாற் சோர்வுகண் டழியினும்
பெரியோ ரொழுக்கம் பெரிதெனக் கிளந்து
பெறுதகை யில்லாப் பிழைப்பினு மவ்வழி⁴
உறுதகை யில்லாப் புலவியின்⁵ முழ்கிய
கிழவோன் பானின்று கெடுத்தற் கண்ணும்
உணர்ப்புவயின் வாரா லுடலுற் றேள்வயின்
உணர்த்தல் வேண்டிய கிழவோன் பானின்று
தான்வெருண் டாக்கிய தகுதிக் கண்ணும்
அருமைக் காலத்தப் பெருமை காட்டிய
⁶வெளிமைக் காலத் திரக்கத் தானும்
பாணர் கூத்தர் விறவிய ரென்றிவர்
பேணிச் சொல்லிய குறைவினை யெதிரும்
நீத்த கிழவனை நிகழுமாறு படிஇயர்⁷
காத்த தன்மையிற் கண்ணின்று பெயர்ப்பினும்
பிரியுந் ⁸காலத் தெதிர்நின்று சாற்றிய
மரபுடை யெதிரு முளப்படப் பிறவும்
வகைபட வந்த கிளவி யெல்லாம்
தோழிக் குரிய வென்மனார் புலவர்.
Perark-arum perum-porun mutinta-pin vanta
Terark-arum marapir cirappin kan-n-um

1. கிழவோன் (இளம்.); கிழவோன் (நச்.)
2. தேராது (இளம்.); தேராது (நச்.)
3. சூள்வயின் (இளம்.); சூண்டத்து (நச்.)
4. அவ்வழி (இளம்.); அவ்வயின் (நச்.)
5. புலவியின் (இளம்.); புலவியுள் (நச்.)
6. வெளிமை (இளம்.); வெண்மை (நச்.)
7. படிஇயர் (இளம்.); படி (நச்.)
8. காலத்து (இளம்.); கால (நச்.)

Arram-ali v-uraippinu m-arra m-illā-k
Kilavōt cuttiya teyva-k kaṭattinum
Cir-utai-p perum-porul vaitta-vali marappin-um
Aṭaṅkā v-olukkat t-avan-vayi n-alintōlai
Aṭaṅkā-k kātṭutar poruḷin kan-n-um
Pilaittu-van tirunta kilavanai nerunki
Ilaittān k-ākki-k koṭuttar kan-n-um
Vaṇaṅkiyaṇ moliyāṇ vaṇaṅkar kan-n-um
Puraṁ-paṭa vīlaiyāṭṭu-p pulliya pukarciyum
Ciranta putalvanai-t tērātu pulampinūm
Māṇalan tā-v-eṇa vakuttar kan-n-um
Pēṇā v-olukka nāṇiya poruḷinūm
Cūl-vayir rirattār cōrvu-kan t-aliyinum
Periyō r-olukkam perit-eṇa-k kīlantū
Peru-takai y-illā-p pilaippinu m-a-v-vali
Uru-takai y-illā-p pulaviyin mūlkiya
Kilavōl pāninru keṭuttar kan-n-um
Unarppu-vayin vārā v-ūṭal-ur rōl-vayin
Unarttal vēṇṭiya kilavōn pāninru
Tān-vekuṇ t-ākkiya takuti-k kan-n-um
Arumai-k kālattu-p perumai kātṭiya
Velimai-k kālāt t-irakkat tān-um
Pāṇar kūttar viraliya r-eṇr-ivar
Pēṇi-c colliya kurai-vinai y-etirum
Nitta kilavanai niḱalumāru paṭṭiyar
Kātta tanmaiyyir kaṇṇinru peyarppinūm
Piriyuṇ kālāt t-etirninru cārriya
Marap-utai y-etiru m-uḷappāṭa-p pira-v-um
Vakai-paṭa vanta kīlavi y-ellām
Tōlik k-uriya v-enmaṇār pulavar.

The wife's friend has her say on the following occasions:

(1) When (the husband) speaks appreciative words on careful consideration after their great object (marriage) of rare achievement has been accomplished, (2) when she tells him that their sufferings are over, (3) when she tells him that offerings should be given to gods with reference to the wife who escaped from the slander of the public, (4) when the husband forgets the important duty to his wife (in the midst of festivities), (5) when she convinces the wife who is unnerved at the thought that her husband is of suspicious character, that he is not really so, (6) when she makes the husband and the wife meet after approaching the former with her request

while he stands away from his wife having been in company of concubines, (7) when she bends before him with words of supplication, (8) when the husband is wrongfully engaged in outside sportive activities, (9) when the husband stands separated from his wife forgetting even his son¹, (10) when the husband is asked to bring back the beauty, health etc. of his wife for the loss of which he is responsible, (11) when the wife feels ashamed of her husband's company with concubines, (12) when the wife is disheartened at the husband not keeping up his word, (13) when he fails in an undignified manner to meet his wife, though he has said that it is wise to follow the great,² (14) when she ends the love-quarrel by going near the wife who is immersed in grief at the undignified behaviour of the husband, (15) when she shows her temper towards the husband with the idea of ending the love-quarrel when the lady does not agree with his wishes,³ (16) when he is the object of mercy during *kaṭavu*, though he was an object of veneration during *kaṭavu*, (17) when she opposes *pāṇar*, *kūttar* and *viraliyar* while they intercede, (18) when she mercilessly prevents the husband from seeking the company of concubines in order that he may lead a happy life with his wife at least in future though he neglected her company before, (19) when she addresses him in the traditional way on his separation from his beloved (on account of war etc.).

What are the occasions for *kāmakkilattiyar* to have their say?

149. புல்லுதன் மயக்கும் புலவிக் கண்ணும்
இல்லோர் செய்வனை யிகழ்ச்சிக் கண்ணும்
பல்வேறு புதல்வர்க் கண்டுநனி யுவப்பினும்
மறையின் வந்த மனையோள் செய்வனை
பொறையின்று பெருகிய பருவரற் கண்ணும்
காதற் சோர்விற் கடப்பாட் டாண்மையின்

1. *Naccinārkkiniyar's* meaning is this: when the husband is refused admission by his wife even at the intercession of the son page 14.

2. *Peru-takai il-l-āka* is interpreted by *Iḷampūraṇar* "his dignity vanishing" and by *Naccinārkkiniyar* "dignity being the essence of household life."

3. The object of *vekuṇṭu* according to *Iḷampūraṇar* is *talaivan* and according to *Naccinārkkiniyar*, *talaivi*.

தாய்போற்¹ கழறித் தழீஇய மனைவியைக்
காய்வின் றவன்வயிற் பொருத்தற் கண்ணும்
இன்னகைப் புதல்வனைத் தழீஇ யிழையணிந்து
²பின்னை வந்த வாயிற் கண்ணும்
மனையோ ளொத்தவிற் றன்றோ ரன்றோர்
³மிகையெனக் குறித்த கொள்கைக் கண்ணும்
எண்ணிய பண்ணையென் றிவற்றொடு பிறவும்
கண்ணிய காமக் கிழத்தியர் மேன.

Pullutan mayakkum pulavi-k kaṇ-ṇ-um
Illōr cey-vinai y-ikaḷcci-k kaṇ-ṇ-um
Pal-vēru putalvar-k kaṇṭu-nani y-uvappinum
Maraiyin vanta manaiyōl cey-vinai
Porai-y-inru perukiya paruvavar kaṇ-ṇ-um
Kātar cōrvir kaṭappāṭ t-āṇmaiyyin
Tāy-pōr kaḷari-t taḷiṇiya manaiyiyai-k
Kāy-v-in r-avan-vayir poruttar kaṇ-ṇ-um
In-nakai-p putalvanai-t taḷi y-ilai-y-aṇintu
Pinnai vanta vāyir kaṇ-ṇ-um
Manaiyō l-ottalir rannō r-aṇṇōr
Mikai-y-eṇa-k kuritta kolikai-k kaṇ-ṇ-um
Eṇṇiya paṇṇai-y-eṇ r-i-varroṭu pira-v-um
Kaṇṇiya kāma-k kilattiyar mēn-a.

The faithful concubines have the following occasions to have their say: (1) when the lover is away from them when he is in the company of his wife, (2) when they slander the action of their lover and his wife, (3) when they delight in the company of different children holding the relationship of sons, (4) when they are in distress not capable of putting up with his actions with another lady in *kaṭavu*, (5) when they arrange for his union with his wife acting the part of the foster-mothers and without bearing any ill-will towards her on account of the laxity of their passion and good-will towards his wife, (6) when they embrace their son with sweet smile and provide him with ornaments and do not then yield to the wishes of other interceders, (7) when they consider that, since they are equal to the lover's wives, other ladies are unnecessary, (8) when they sport with the lover etc.

1. கழறித் தழீஇய (இளம்.); தழீஇக் கழறியும் (நச்.)
2. பின்னை (இளம்.); பின்னர் (நச்.)
3. மிகையென (இளம்.); மிகைபட (நச்.)

Note 1. *Iḷampūraṇar* says that *kāma-k-kilattiyar* are of diverse types: the wives belonging to castes other than that of the lover and concubines who are faithful. *Naccinārkkiniyar* holds that the latter alone deserve the name.

What is the duty of the interceders?

150. கற்புக் காமமு நற்பா லொழுக்கமும்
மெல்லியற் பொறையுந் நிறையும் வல்லிதின்
விருந்துபுறந் தருதலுஞ் சுற்ற மோம்பலும்
பிறவு மன்ன கிழவோன் மாண்புகள்
முகம்புகன் முறைமையிற் கிழவோற் குரைத்தல்
அகம்புகன் மரபின் வாயில்கட் குரிய.
Karpuṇ kāmam-u nar-pā l-olukkam-um
Mel-l-iyar porai-y-un nirai-y-um vallitin
Viruntu-puṇ tarutal-uṇ curra m-ōmpal-um
Pira-v-u m-anna kilavōṇ māṇpu-kal
Mukam-pukan muraimaiyir kilavōr k-uraittal
Akam-pukan marapiṇ vāyilkaṭ k-uriya.

The interceders who can go into the residence of the husband are used to tell him about his wife's chastity, love, good conduct, forbearance, sublimity, giving warm welcome to guests, carefully attending to the wants of his relatives and attendants and other good qualities.

What is the duty of the foster-mother?

151. கழவினு¹ நிகழ்வினு மெதிர்வினும் வழிகொள
நல்லவை யுரைத்தலு மல்லவை கடிதலும்
செவிலிக் குரிய வாகு பென்ப.
Kalivin-u nikalvin-u m-etirvin-um vali-kōla
Nallavai y-uraittal-u m-allavai kaṭital-um
Cevilik k-uriya v-āku m-enpa.

They say that the foster-mother has the right to advise her what she, in the past, present and future, should do and what she should avoid.

What is the duty of the learned?

152. சொல்லிய கிளவி யறிவர்க்கு முரிய.
Colliya kilavi y-arivarkku m-uriya.

The learned are entitled to advise her the same.

1. நிகழ்வினு மெதிர் வினும் (இளம்.)
2. வரவினு நிகழ்வினும் (நச்.)

Besides,

153. இடித்துவரை நிறுத்தலு மவர தாகும்
கிழவனுந் கிழத்தியு மவர்வரை நின்றலின்.
Iṭittu-varai-niruttal-u m-avara t-ākum
Kilavan-uṇ kilatti-y-u m-avar-varai nirralin.

Since the husband and the wife obey their words, they are entitled to set them right forcibly if they go wrong.

When are they in love-quarrel short or long?

154. 'உணர்ப்புவரை யிறப்பினுஞ் செங்குறி பிழைப்பினும்
புலத்தலு மூடலுந் கிழவோற் குரிய.
Unarppu-varai y-irappinuṇ cey-kuri pilaippinum
Pulattal-u m-ūṭal-uṇ kilavōr k-uriya.

Husband is entitled to be in love-quarrel short or long when the wife is too obstinate to yield to his sweet persuasion and when he mistakes the time and place of meeting suggested by the lady-love.

Who is to intercede then?

155. புலத்தலு மூடலு மாகிய விடத்தும்
சொலத்தகு கிளவி தோழிக் குரிய.
Pulattal-u m-ūṭal-u m-ākiya v-iṭattum
Cola-t-taku kilavi tōlik k-uriya.

The wife's friend is entitled to have her say when they are in love-quarrel short or long.

What else can the wife's friend say?

156. பரத்தை மறுத்தல் வேண்டியுந் கிழவி
மடத்தகு கிழமை யுடைமை யானும்
அன்பிலை கொடியை யென்றலு முரியன்.
Parattai maruttal vēṇṭi-y-uṇ kilavi
Maṭa-t-taku kilamai y-utaimai yūn-um
Anpilai koṭiyai y-enṇal-u m-uriya.

The wife's friend is entitled to tell the husband, 'you are not attached to your wife, you are hard to her', since she wants to prevent him from having companies with concubines and since the wife is too credulous not to suspect him.

What is the wife entitled to say then?

157. அவன்குறிப் பறிதல் வேண்டியுந் கிழவி
அகமலி² யூட லகற்சிக் கண்ணும்
வேற்றுமைக் கிளவி தோற்றவும் பெறுமே.

1. பரத்தை...கிழவி (இளம்.); பரத்தைமை...கிழத்தி (நச்.)
2. அகமலி (இளம்.); அகன்மலி (நச்.)

Avan-kurip p-arital vēṇṭu-y-un kīlavī
Aka mali y-ūṭa l-akarci-k kaṇ-ṇ-um
Vērrumaṇi k kīlavī tōrra-v-um perum-ē

The wife is entitled to use even harsh words when she wants to know the mind of the husband at the words of her friend and when she, being pleased, is to end the love-quarrel.

What is the husband to do then?

158. காமக் கடப்பினுட் பணிந்த கிளவி
 காணுங் காலக் கிழவோற் குரித்தே
 வழிபடு கிழமை யவட்கிய லான.
Kāma k kaṭappinuṭ paṇinta kīlavī
Kāṇuṇ kālai k kīlavōr k-uritt ē
Vali paṭu kīlamai y-avaṭk-īya l-āṇ-a.

The husband then is entitled to use soft words if he is in urgent need of union, since the wife is always devoted to him.

What is the wife to do then?

159. அருண்முத் துறுத்த வன்புபொதி கிளவி
 பொருள்பட மொழிதல்¹ கிழவோட் குரித்தே.
Aruṇ-mun t-urutta v-aṇpu-poti kīlavī
Poruḷ-paṭa molital kīlavōṭ k-uritt-ē.

The wife has to speak in such a way as to suggest her reconciliation and deep love towards him.

Note:— This *sūtra* suggests that it is not nice for the wife to express in words her attitude.

What happens when there is long love-quarrel?

160. களவுங் கற்பு மலர்வரை வின்றே.
Kaḷavu-ṇ karpu m-alar varai v-iṇr-ē

It is not possible to avoid the public talk about the love-quarrel both during *kaḷavu* and *karpu*.

What happens when there is *alar*?

161. அவரிற் றோன்றுங்² காமத்து மிகுதி.
Alarir rōṇruṇ kāmattu mikuti.

Love towards each other is sharpened through public talk.

Does the same happen in another situation?

162. கிழவோன் விளையாட் டாங்கு மற்றே.
Kīlavōṇ viḷaiyāṭ ṭ-āṅku m-arṇ-ē

1. கிழவோட்டு (இளம்.); கிழவோட்டும் (கச்.)
 2. காமத்து மிகுதி (இளம்.); காமத்திற் சிறப்பே (கச்.)

The same happens when the husband is engaged in sports in river, garden etc.

Note:— *Naccinārkkiniyar* takes this *sūtra* with reference to concubines. It is not necessary to restrict it so.

Are the interceders entitled to inform the wife of the husband's wrong deeds?

163. மனைவி தலைத்தாட் கிழவோன் கொடுமை
 தம்முள் வாதல் வாயில்கட் கில்லை.
Manaiṇi talaittāṭ kīlavōṇ koṭumaṇi
Tam-m-uḷa v-ātal vāyilkaṭ k-illai

The interceders are not entitled to speak about the objectionable conduct of the husband before his wife.

Is it always so?

164. மனைவி முன்னர்க் கையறு கிளவி
 மனைவிக் குறுதி யுள்வழி யுண்டே.
Manaiṇi munnar-k kai-y-aru kīlavī
Manaiṇik k-uruti y-uḷvāli y-unṭ-ē.

Such words as will unnerve the wife may be used when she is at the point of being reconciled.

What is the form of address adopted by interceders?

165. முன்னிலைப் புறமொழி யெல்லா வாயிற்கும்
 பின்னிலைத் தோன்று மென்மனார் புலவர்.
Munnilai-p pura-moḷi y-ellā vāyirkum
Pinnilai-t tōṇru m-enmanār pulavar.

Learned men say that all interceders are used to address persons in third person at the latter half of their mediation.

How do *kūttar* intercede?

166. தொல்லவை யுரைத்தலு நுகர்ச்சி யேத்தலும்¹
 பல்லாற் றுனு முடலிற் றகைத்தலும்²
 உறுதி காட்டலு மறிவுமெய்ந் நிறுத்தலும்
 ஏதுவி னுரைத்தலுந்³ தணியக் காட்டலும்
 அணிநிலை யுரைத்தலுங் கூத்தர் மேன.
Tollavai y uraittalū nukarcci y-ēttal-um
Pal-l-ār rān-u m-ūṭalir rakaittalum
Uruti kāṭṭal-u m-arivu-mey-n niruttal-um

1. ஏத்தலும் (இளம்.); ஏற்றலும் (கச்.)
 2. தகைத்தலும் (இளம்.); தணித்தலும்
 3. தணிய (இளம்.); தணிவு (கச்.)

Ētuvi n-uraittal-un tuniya-k kāttal-um
Ani-nilai y-uraittal un kūtтар mēn-a.

Kūtтар are used to quote previous instances, to speak highly of their union, to end their love-quarrel in diverse ways to convince them of the aim of life, to correct their thoughts, to tell them what their action will lead to, to tell them why they should consent for the union and to tell her that the present mode of wearing her ornament will serve no useful purpose.

Note:—1. *Nacčinārkkiniyar* says that the first *four* are with reference to the *wife* and the last *four* with reference to the *husband*. *Aninilai*, according to him, means “the form of decoration on the breasts, shoulders etc., of the wife”. But *Iḷampūraṇar* seems to think that all the *eight* may be with reference to *both the husband and the wife*.

Besides,

167. நிலம்பெயர்ந் துரைத்த லவணிலை யுரைத்தல்¹
 கூத்தர்க்கும் பாணர்க்கும் யாத்தவை யுரிய.
Niḷam peyarn t-uraitta l-avaṇilai y-uraittal
Kūtтарkkuṁ pāṇarkkuṁ yāttavai yuriya.

Both *kūtтар* and *pāṇar* are entitled to go where the husband resides and tell him his wife's condition.

Note:—1. According to *Nacčinārkkiniyar*'s reading the first line means “telling him her condition so that he may change his residence.”

What are the duties of *ilaiyōr* (youngsters)?

168. ஆற்றது பண்புந் கருமத்து வினாவும்²
 ஏவன் முடிபும் வினாவும் செப்பும்
 ஆற்றிடைக் கண்ட பொருளு மிறைச்சியும்
 தோற்றஞ் சான்ற வன்னவை பிறவும்
 இளையோர்க் குரிய கிளவி யென்ப.
Ārratu paṇp-un karumattu vilaiṽ-um
Ēvaṇ muṭip-um viṇā-v-un ceppum
Ārriṭai-k kaṇṭa poruḷ-u m-iraicci y um
Tōrraṇ cāṇra v-annaṽvai pira-v-um
Iḷaiyōr k-kuriya kiḷavi y-eṇṇa.

1. ...உரைத்த லவணிலை (இளம்.); ...உறைதல் வரை நிலை... (நச்.)
 2. வினையும் (இளம்.); வினாவும் (நச்.)

They say that youngsters are entitled to describe the nature of the route, the result of their action and the end of their order, to ask him what they have to do and to tell him the necessary things unasked, what they found on the way, the *karupporuḷ* and other things that came within their view.

Note:—1. The reading *vilaiṽum* is better than *vinaiyum*.

Note:—2. Details about *iraicci* will be found in *Poruḷ-iyal*.

Besides,

169. உழைக்குறந் தொழிலுந் காப்பு முயர்ந்தோர்¹
 நடக்கை யெல்லா மவர்கட் படுமே.
Uḷai-k-kurun toḷil-un kāppu m-uyarntōr
Natakkai y ellā m-avarkaṭ paṭum-ē

They are entitled to do personal service and to watch, and do other acts which may be done to the great.

170. பின்முறை யாகிய பெருப்போருள் வதுவைத்
 தொன்முறை மனைவி யெதிர்ப்பா டாயினும்
 இன்னிழைப் புதல்வனை வாயில்கொண்டு புகினும்²
 கிழவோ னிறந்தது நீனை இ யாங்கண்
 கலங்கலு முரிய னென்மனார் புலவர்.
Pin-murai y-ākiya perum-poruḷ vatuvai-t
Toṇ-murai manaiṽi y-etir-p-pā ṭ-āyinum
Inṇilai-p putalvaṇai vāyil-konṭu pukinum
Kiḷavō n-irantatu ninai y-āṇkaṇ
Kalaṇkal-u m-uriya n-eṇmaṇār pulavar.

Learned men say that the husband noting his wife receiving the other wives married after her with lamps etc. and getting into their houses with her son provided with ornaments may think of the past and feel troubled in his mind.

What does the wife do then?

171. தாய்போற் கழறித் தழீஇக் கோடல்
 ஆப்மனைக் கிழத்திக்கு முரித்தென மொழிப
 கவவொடு மயங்கிய காலையான.
Tāy-pōr kaḷari-t taḷi-k kōṭal
Āy-manai-k kiḷattikku m-uritt-eṇa molipa
Kavavoṭu mayaṅkiya kālai yāṇ-a.

1. உயர்ந்தோர் (இளம்.) (உயர்ந்தோர்க்கு (நச்.)
 2. இறந்த துணைய கிழவோன் (இளம்.)
 கிழவோ னிறந்தது நினைஇ (நச்.)

When the husband is in a troubled condition, the wife may admonish him like his mother and embrace him.

Note:—1. The wife may act the part of a mother to *kāma-k-kilatti* if she is in distress.

Besides,

172. அவன்சோர்வு காத்தல் கடனெனப் படுதலின்
மகன்ற யுயர்புந் தன்னுயர் பாகும்
செல்வன் பணிமொழி யியல்பாக லான.
Avan-cōrvu kāttal kaṭan-eṇa-p paṭutalin
Makanrā y-uypun tan-n-uypar p-ākum
Celvan paṇi-moli y-iyalpāka lān-a

Since it is the duty of the wife not to disclose her husband's objectionable ways, she may consider, in obedience to the husband's advice, the honour of *kāmakkilatti* to be her own honour.

Where do husbands not meet their wives?

173. எண்ணரும் பாசறைப் பெண்ணோடு¹ புணரார்.
Eṇ-n-arum pācarai-p penṇoṭu puṇarār.

Husbands do not meet their wives in the tents of war.

Note:—1. *Naccinārkkiniyar's* reading is better.

May they meet other women?

174. புறத்தோ ராக்கட் புரைவ தென்ப.²
Purattō r-āṅkaṭ puraiṇa t-eṇpa.

They say that union with women other than *irkilatti* and *kāmakkilatti* is allowable.

How do *pārppār* (brahmans) intercede?

175. காமநிலை புரைத்தலுக் தேர்நிலை புரைத்தலும்
கிழவோன் குறிப்பினை³ பெடுத்துக் கூறலும்
ஆவொடு பட்ட நிமித்தம் கூறலும்
செலவுறு கிளவியும் செலவழுங்கு கிளவியும்
அன்னவை பிறவும் பார்ப்பார்க் குரிய.
Kāma-nilai y-uraittal-un tēr-nilai y-uraittal-um
Kilavōṇ kurippinai y-eṭuttu-k kūral-um
Āvoṭu paṭṭa nimittan kūral-um
Celav-uru kilavi-y-um celav-aluṅku kilavi-y-um
Annavai pira-v-um pārppār-k k-uriya.

1. பெண்ணோடும் (இளம்.); பெண்ணோடு (நச்.)

2. புணர்வதாகும் (இளம்.); புரைவதென்ப (நச்.)

3. எடுத்துக் கூறலும் (இளம்.) எடுத்தனர் மொழிதலும் (நச்.)

Brahmans are used to tell the husband of his amorous condition and of what is worthy of him, to openly express in words his mind and to encourage him to proceed or discourage him from proceeding on account of good or bad omens etc.

Note 1. The meaning of *kāma-nilai-y-uraittal* and *celavurukilavi*, according to Iṭampūraṇar is 'telling him of her amorous condition in his absence' and 'the words that he has gone.'

Note 2. It seems that Tolkāppiyāṇar uses the terms *antaṇar* (sūtra 144) and *pārppār* (sūtra 175, 190) to denote 'brahmans who are doing the six duties assigned to brahmans' and 'brahmans who are in service under chieftains, richmen, etc.,' respectively.

What is the general duty of all interceders?

176. எல்லா வாயிலு மிருவர் தேளத்தம்
புல்லிய மகிழ்ச்சிப் பொருள வென்ப.
Ellā vāyil-u m-iruvār tēettum
Pulliṇa makilcci-p poruḷa v-eṇpa.

All interceders, they say, have the duty of creating amiability between the two—husband and wife through pleasing words.

What do they do in special cases?

177. அன்புதலைப் பிரிந்த கிளவி தோன்றின்
சிறைப்புறங் குறித்தன் மென்மஞர் புலவர்.
Anpu-talai-p pirinta kilavi tōṇrin
Cirai-p-puraṇ kurittan r-eṇmaṇār pulavar.

Learned men say that, if they have to use harsh words, they are to use them in their hearing distance out of their sight.

Is the wife allowed to speak highly of herself in the presence of the husband?

178. தற்புகழ் கிளவி கிழவன்முற் கிளத்தல்
எத்திறத் தானுங் கிழத்திக் கில்லை
முற்பட வகுத்த விரண்டலங் கடையே.
Tar-pukal kilavi kilavan-mur kilattal
E-t-tirat tān-un kilatti-k k-illai
Mur-paṭa vakutta v-iraṇṭ-alaṇ kaṭai-y-ē.

The wife does, under no circumstances, speak highly of herself before the husband except on two occasions mentioned above.

Note. The two occasions referred to are different according to Iḷampūraṇar and Naccinārkkinīyar. According to the former, they are, when he begs his wife and convinces her of his love towards her after being in the company of concubines mentioned in the lines, 22 and 23 of the 44th sūtra of the *Akattiṇaiyiyal* and according to the latter those which gave room to sūtras 32 and 33 above.

Is the husband allowed to speak highly of himself before his wife?

179. கிழவி முன்னர்த் தற்புகழ் கிளவி
கிழவோன் வினைவாயி னுரிய வென்ப.
Kiḷavi munnar-t tar-pukal kiḷavi
Kiḷavōṇ vinai-vayi n-urīya v-enpa.

They say that the husband speaks highly of himself before his wife when he starts for war.

Who has the right to refute him?

180. மொழியெதிர் மொழிதல் பாங்கற் குறித்தே.
Moḷi-y-etir moḷital pāṅkar k-uritt-ē.

The husband's friend has the right to refute his statement.
Besides,

181. குறித்தெதிர் மொழித லஃகித் தோன்றும்.
Kuritt-etir moḷita l-a.:ki-t tōṇrum.

Rarely does he refute him, understanding his mind through suggestion.

What does the husband generally do?

182. துன்புறு பொழுதினு மெல்லாங் கிழவன்
வன்புறுத் தல்லது சேற வில்லை.
Tunp-uru polutiṇu m-eḷḷāṅ kiḷavan
Vanp-urūt t-allatu cēra l-illai.

The husband has to force his wife, on all occasions of separation, to give her consent.

183. செலவிடை யழுங்கல் செல்லாமை யன்றே
வன்புறை குறித்த றவிர்ச்சி யாகும்.
Celav-iṭai y-aḷuṅkal cellāmai y-anr-ē
Vanp-urai kuritta ravircci y-ākum.

The pain at the time of separation for war is not dispensed with by not going, but by pressing the wife to give her consent.

184. கிழவி நிலையே வினையிடத் துரையார்
வென்றிக் காலத்து விளங்கித் தோன்றும்.
Kiḷavi nilai-y-ē vinaiyiḷat t-uraiyār
Venri-k kālattu viḷaṅki-t tōṇrum.

They do not describe the condition of the wife during war, but it will be clearly seen after victory is won.

When is the husband invariably with the wife?

185. பூப்பின் புறப்பா டரறு நாளும்
நீத்தகன் றுறையா ரென்மனார் புலவர்
பரத்தையிற் பிரிந்த காலையான.¹
Pūppin purappā t-ir-aru nāl-um
Nitt-akan r-uraiyā r-enmanār pulavar
Parattaiyir pirinta kālai yān-a.

Even when the husband is prone to enjoy the company of concubines, he does not avoid the company of his wife for 12 days after she takes her bath after monthly periods.

Note. Since it is considered the duty of every householder to bring forth at least a son to continue his line and the said twelve days are considered to be the period fit for conception, there is the injunction for the husband to be with his wife.

What is the maximum period of separation for study?

186. வேண்டிய கல்வி யாண்டுமுன் நிறவாது.
Vēṇṭiya kalvi yāṇṭu mūn r-iravātu.

The period of separation on account of study does not exceed three years.

What is the maximum period of separation on kingly errand?

187. வேந்துறு தொழிலே யாண்டின தகமே.
Vēnt-uru tolil-ē yāṇṭina t-akam-ē.

The period of separation on account of kingly errand does not exceed one year.

1. Rtuḥ svābhāvikaḥ strīṇām
Rātrayaḥ śoḍaśa smṛtāḥ |
Caturbhir itaraiḥ sārḍham
Ahōbbhiḥ sadvigarhitāiḥ ||

What is the maximum period of other kinds of separation?

188. ஏனைப் பிரிவு மவ்விய னிலையும்.

Ēnai-p-piriv-u m-a-v-viya nilaiyum.

Other kinds of separation also are of the same nature, (i.e.) their period is one year.

189. யாறுங் குளனுங் காவு மாடிப்

பதியிசுத்து நுகர்தலு முரிய வென்ப.

Yāruṅ kuḷaṅ-uṅ kā-v-iṣ m-āṭi-p

Pati-y-ikantu nukartal-u m-uriya v-enpa.

They say that the husband and the wife may leave their home to spend their time sportively in rivers, tanks and gardens.

What is the fruit of *illaram*?

190. காமஞ் சான்ற கடைக்கோட் காலை

ஏமஞ் சான்ற மக்களோடு துவன்றி

அறப்புரி சுற்றமோடு கிழவனுங் கிழத்தியும்

சிறத்தது பயிற்ற விறத்ததன் பயனை.

Kāmaṅ cāṇṛa kaṭai-k-kōṭ kālai

Ēmaṅ cāṇṛa makkaḷoṭu tuvaṇṇi

Aram-puri curramoṭu kilavaṅ-uṅ kilatti-y-um

Cirantatu payirra l-irantatan payaṅ-ē.

The fruit of what is said before is that the husband and the wife having spent after their youth their time with their children in prosperous condition and with their righteous relatives, have to think of *mōkṣa*.

Note 1. The word *cirantatu* and the word *śrēyas* in the *Kaṭhōpaniṣad* connote the same.

Who are the interceders?

191. தோழி தாயே பார்ப்பான் பாங்கன்

பாணன் பாடினி யினையர் விருந்தினர்

கூத்தர் விறவிய ரறிவர் கண்டோர்

யாத்த சிறப்பின் வாயில்க னென்ப.

Tōḷi tāy-ē pārppāṅ pāṅkan

Pāṇaṅ pāṭini y-īlaiyar viruntinaṅ

Kūttar viṭaiya r-arivar kaṇṭōr

Yātta cirappiṅ vāyilka l-enpa.

The prominent interceders are the wife's friend, her foster-mother, brahman, husband's friend, he-bard, she-bard, young servants, guests, dancers, female dancers, learned men and passers-by.

Does the husband tarry on the way while he returns from war?

192. வினைவயிற் பிரிந்தோன் மீண்டு வருகாலை

இடைச்சுர மருங்கிற் றவிர்த வில்லை

உள்ளம் போல வற்றழி யுதவும்

புள்ளியற் கலிமா வுடைமை யான.

Vinaivayir pirintōṅ mīṇṭu-varu kālai

Iṭai-c-cura maruṅkiṭ ravirta l-illai

Uḷḷam pōla v-urruḷi y-utavum

Puḷḷiyar kali-mā v-uṭaimai yāṇ-a.

When the husband returns after war, he does not tarry on the way, since he has strong horses flying like birds at the same speed as that of the mind.

Note. It is probable that the *sūtras* 192, 191, 189 and 190 might have been read as 189, 190, 191 and 192.

Karpiyal ends.

V. PORUL-IYAL

(Supplement to *other iyals*.)

Since all the *iyals* in the *Poruḷ-atikāram* deal with *poruḷ*, the name *Poruḷ-iyal* for this *iyal* alone may appear to be inappropriate. This *iyal* is only a supplement generally to all the other eight *iyals* and chiefly to the four *iyals* that precede this. Hence *Ecca-v-iyal* may be an appropriate name; but that name has been given to the last *iyal* of the *Collatikāram*. Hence Iḷampūraṇar suggests the name *Oḷipiyal*. But this name may be justified through *brāhmaṇa-vāsiṣṭha-nyāya*.¹ Naccinārkkinīyar, on the other hand, tells us that, since this *iyal* deals with *poruḷ* conveyed by single words and sentences which are not strictly their own, this is given the name *Poruḷ-iyal*. Iḷampūraṇar's opinion seems to be happy.

193. இசைதிரிந் திசைப்பினு மியையுமன் பொருளே
அசைதிரிந் திசையா வென்மனார் புலவர்.

Icai-tirin t-icaippinu m-iyaiyuman poruḷ-ē
Acai-tirin t-icaiyā v-enmanār pulavar.

Learned men say that, if expressions pronounced in the usual way without any change in the metrical syllable, convey meaning other than their own, such meanings also come under *poruḷ*.

Note 1. The words *icai* and *acai* respectively mean suitability and metrical syllable. Naccinārkkinīyar takes *acai* to mean *nāṭaka-valakkū* and *ulakiyal-valakkū* and *icaiyā* to be a positive infinitive in the sense of *icaintu*. His interpretation is far-fetched.

Note 2. This *sūtra* sanctions suggestive and ironical expressions in Literature.

194. நோயு மின்பமு மிருவகை நிலையின்
காமங் கண்ணிய மரபிடை தெரிய
எட்டன் பகுதியும் விளங்க வொட்டிய
உறப்புடை யதுபோ ழுணர்வுடை யதுபோல்
மறத்துரைப் பதுபோ னெஞ்சொடு புணர்த்தும்

1. When one says *Brāhmaṇā āgatāḥ Vasiṣṭhōpi āgatāḥ*, *brāhmaṇāḥ* refers to brahmins other than *Vasiṣṭha* since *Vasiṣṭha* also is a brahman. Mention of *Vasiṣṭha* is to show his superiority.

சொல்லா மரபி னவற்றொடு கெழீஇச்
செய்யா மரபிற் றொழிற்படுத் தடக்கியும்
அவரவ ருறபிணி தம்போற்¹ சேர்த்தியும்
அறிவும் புலனும் வேறுபட நிற்றீஇ
இருபெயர் மூன்று முரிய வாக
உவம வாயிற் படுத்தலு முவமம்²
ஒன்றிடத் திருவர்க்கு முரியபாற் கிளவி.

Nōy-u m-inṇam u m-iruvakai nilaiyin
Kāmaṇ kaṇṇiya maraṇ-iṭai teriya
Eṭṭan pakuti-y-um viḷaṅka v-oṭṭiya
Urupputai yatu-pō l-uṇarvutai yatu-pōl
Marutt-uraiṇ patu-pō neñcolu puṇarttum
Collā maraṇi n-avarroṭu kelī-c
Ceyyā maraṇiṇ roḷiṇpaṭut t-aṭakki-y-um
Avar-ava r-uru-piṇi tama-pōr cērttiyum
Arivum puḷaṇ-um vērū-paṭa nirī
Iru-peyar mūṇru m-uriya v-āka
Uvama vāyir paṭuttal-u m-uvamam
Onṇiṭat t-iruvarkku m-uriya-pār kilavi.

Such peculiar expressions are within the province of both (the lover and the lady-love) as those addressed to their minds as if they have organs, the sense of feeling and the capacity to refute, in literature wherein the eight *rasas* are suggested with reference to love-affair where there is pleasure and pain, as those wherein objects which have no capacity to speak are made to discharge functions which they cannot do, as those wherein they identify other's suffering as if it is their own and as those wherein, whenever there is an opportunity to compare, two objects are compared with reference to three points of comparison by viewing knowledge and the object of knowledge as separate entities.

Note 1. Iḷampūraṇar and Naccinārkkinīyar differ in their interpretation of the words *iru-peyar* and *mūṇrum* in line 10. *Iru-peyar* according to the former, refers to the subject of comparison (*upamēya*) and the object to which another is compared (*upamāna*) and according to the latter, *onṇanpār-peyar* and *palavinpār-peyar*; *mūṇrum* respectively refers to the three points of comparison (*ioḷl*, *paṇṇu* and *paṇan*) and *ānpār-peyar*, *peṇ-pār-peyar* and *palar-pār-peyar*.

1. போல் (இளம்.); போல (செ.)

2. உவமம் (இளம்.); உவமமோடு (செ.)

Note 2. This *sūtra* sanctions soliloquies, love-messages through birds and inanimate objects and the use of figures of speech most of which come under simile expressed or suggested.

195. கனவு முரித்தா லவ்விடத் தான.

Kaṇavu m-urittā l-a-v-iṭat tān-a.

Dream also is within their province.

Note 1. This *sūtra* sanctions the description of dream in Literature. From this one may understand that *rasa* is suggested not only from the description of one's experiences in the state of waking, but also from that of dream.

Note 2. *A-v-v-iṭam* refers to *iruvār* in the previous *sūtra*.

196. தாய்க்கு முரித்தாற் போக்குடன் கிளப்பின்.

Tāyṅku m-urittār pōkk-uṭaṇ kiḷappin.

Dream is within the province of the mother when elopement is described.

Note. *Tāy* refers to *mother* according to Iḷampūraṇar and *foster-mother* according to Naccinārkkiniyar.

197. பால்செழு கிளவி நால்வர்க்கு முரித்தே

நட்பி னடக்கை யாங்கலங் கடையே.¹

Pāl-keḷu kiḷavi nālvarṅku m-uritt-ē

Naṭpi naṭakkai yāṅk-alan kaṭai-y-ē.

The peculiar expressions (mentioned in *sūtra* 2) are within the province of four except with reference to the conversation between friends.

Note 1. *Nālvar* refers to lady-lover, her friend, mother and foster-mother according to Iḷampūraṇar and to lady's friend, mother and foster-mother and lover's friend according to Naccinārkkiniyar.

198. உயிரு நாணு மடனு மென்றிவை

செயிர் தீர் சிறப்பி னுல்வர்க்கு முரிய.

Uyir-u nāṇ-u matan-u m-enṇ-iṭai

Ceyir-tīr ciṇappi nālvarṅku m-uriya.

Life, shyness and credulity of superior type free from flaws are within the province of the four.

¹Naccinārkkiniyar reads this as two *sūtras*.

Note 1. This suggests that the interest of the lady, her friend, mother and foster-mother is one and the same with reference to the three mentioned.

Note 2. According to Iḷampūraṇar *nālvar* refers to the same four as are referred to by *nālvar* in the previous *sūtra*. Naccinārkkiniyar, on the other hand, takes *the lover* in this *sūtra* in the place of *lover's friend* and then says that since *um* in *nālvarṅku* denotes *doubt*, *nālvar* refers to only the three. Iḷampūraṇar's interpretation both here and in the previous *sūtra* is natural.

199. வண்ணம்¹ திரிந்து புலம்புங் காலை
உணர்ந்தது² போல வுறப்பினைக் கிழவி
புணர்ந்த³ வகையாற் புணர்க்கவும் பெறுமே.

Vaṇṇan tirintu pulampun kālai

Uṇarntatu pōla v-uruppinai-k kiḷavi

Puṇarnta vakaiyār puṇarṅkav-um perum-ē.

When the lady is alone with change of complexion on account of her separation from the lover, she may describe her limbs as if they too are aware of it.

200. உடம்பு முயிரும் வாடியக் கண்ணும்⁴
என்னுற் றனகொ லிவையெனி னல்லதைக்⁵
கிழவோற் சேர்தல் கிழத்திக் கில்லை.

Uṭampu m-uyir-um vāṭiya-k kaṇ-ṇ-um

En-ṇ-ur raṇa-ko l-ivai-y-eni ṇ-allatai-k

Kiḷavōr cērtal kiḷattik k-illai.

Even when the lady has her limbs in an emaciated condition and her mind devoid of spirit, she can say only what a situation have these arrived at? and can never go where the lover is.

201. ஒருசிறை நெஞ்சோ டுசாவங் காலை
உரிய தாகலு முண்டென மொழிப.

Oru-ciṇai neṇcō ṭ-uṇāvun kālai

Uriya t-ākal-u m-uṇṭ-ena molīpa.

1. திரிந்து புலம்புங் காலை (இளம்.) பசத்து புலம்புறு காலை (கக்.)

2. உணர்ந்தது (இளம்.); உணர்ந்த (கக்.)

3. வகையான் (இளம்.); வகையின் (கக்.)

4. வாடியக்கண்ணும் (இளம்.); வாடியக்காலும் (கக்.)

5. அல்லதை (இளம்.); அல்லை (கக்.)

They say that she may be considered to be within her province if she is in her mind in the company of her lover when she sometimes argues with her mind.

Note. *Kilavōr-cērtal* is taken here from the previous *sūtra*. It forms the subject of *uriyatu*.

202. தன்வயிற் கரத்தலு மவன்வயின் வேட்டலும்
அன்ன விடங்க ளவ்வுழி யெல்லாம்
மடனொடு நின்றல் கடனென மொழிப.
Tan-vayir karattal-u m-avan-vayin vēṭṭal-um
Anna v-iṭaṅka l-alvāli y-ellām
Maṇaṇoṭu nirral kaṭan-ena molīpa.

They say that it is the duty of the lady to preserve her modesty on all occasions, except when the lover conceals from her his illicit company with a courtesan and when her yearning towards him gets mastery over her.

Note 1. The reading *aval-vayin* found in the *Iḷampūraṇam* should be a misprint.

203. அறத்தொடு நிற்கும் காலத் தன்றி
அறத்தியன் மரபில டோழி யென்ப.
Araṭṭoṭu nirkuṇ kāl-t t-anri
Araṭṭiyaṇ marap-ila ṭōli y-enpa.

They say that the lady's friend is not entitled to inform the lady's mother or foster-mother of her love towards her lover, unless the lady wants her to do so.

What are the ways of informing them of her love?

204. எளித்த லேத்தல் வேட்கை யுரைத்தல்
கூறுத லுசாஅத லேதீடு தலைப்பாடு
உண்மை செப்புந் கிளவியொடு தொகைஇ
அவ்வொழு வகைய வென்மனார் புலவர்.
Elitta l-ēttal vēṭkai y-uraittal
Kūruta l-ucāata l-ēṭṭu talaiṭṭāṭu
Unmai ceppuṇ kiḷaviyoṭu tokai
A-v-v-eḷu vakaiya v-enmanār pulavar.

Learned men say that *arattoṭu-nirral* is of seven kinds:—
Speaking low of the lover, speaking high of the lover, mention of his intense love, mingling in the conversation of others, presentation of causes, their meeting (without her knowledge) and the statement of the actual fact.

Note 1. *Araṭṭiyal* is taken here from the previous *sūtra*.

Note 2. This *sūtra* classifies *aran-ena-p-paṭutal* mentioned in line 41 of the 24th *sūtra* of *Kaḷaviyal*.

Note 3. The reading *tokaiya v-eḷu* found in the *Iḷampūraṇam* seems to be a misprint.

205. உற்றுழி யல்லது சொல்ல லின்மையின்
அப்பொருள் வேட்கைக் கிழவியி னுணர்ப.
Urruli y-allatu colla l-inmaiya
A-p-porul vēṭkai-k kiḷaviyi n-unarpa.

Since it is not expressed except at the critical situation, the lady's love towards the lover is inferred by others through her features etc.

Note 1. The subject of *urruli* is inferred from the context. *Araṭṭiyal* is taken here also from the *sūtra* 11.

Note 2. The subject of *unarpa*, according to *Iḷampūraṇar* is *tōli*, *ceṇṇi* and *narrāy* and according to *Nacṇārkkiniyar*, *tōliyar*.

206. செறிவு நிறைவுஞ் செம்மையுஞ் செப்பும்
அறிவு மருமையும் பெண்பா லான.
Cerivu niraivu-ñ cemmai-y-uñ ceppum
Arivu m-arumai-y-um peṇpā lān-a.

Fullness, modesty, straightforwardness, skill in speech, keen knowledge and depth of mind are the qualities of women.

207. பொழுது மாறும் காப்புமென் நிவற்றின்
வழுவி னாகிய குற்றங் காட்ட லும்
தன்னை யழிதலு மவனா¹ றஞ்சலும்
இரவினும் பகலினும் நீவா² வென்றலும்
கிழவோன் தன்னை வார லென்றலும்
நன்மையும் தீமையும் பிறிதினைக் கூறலும்
புரைபட வந்த வன்னவை பிறவும்
வரைதல் வேட்கைப் பொருள் வென்ப.
Polutu m-āruṇ kāppum-en r-ivarrin
Valuvi n-ākiya kurraṇ kāṭṭal-um
Tannai y-alital-u m-avan-ū r-añcal-um
Iravin-um pakalin-um ni-vā v-enral-um
Kilavōn rannai vāra l-enral-um
Nanmai-y-um timai-y-um piritinai-k kūral-um

1. அவன் (இளம்.); அவன் (நச.)

2. வா (இளம்.); வரல் (நச.)

Purai-paṭa vanta v-annavai pira-v-um
Varaital vēṭkai-p poruḷa v-enṭa-

They say that the mention of the dangers due to inopportune time, inconvenient path and watch, mention of her diffidence, mention of the difficulties she (lady-love) will be put to, telling him to come at night and at day, asking the lover not to come and mention of the merits and the defects, etc., at the *kaḷavu* stage are intended only to make him approach the bride's father to give her in marriage to him.

Note. This *sūtra* is the supplement to ll. 29 to 34 of the *sūtra* 112.

208. வேட்கை மறுத்துக் கிளந்தாக் குரைத்தல்
 மரீஇய மருங்கி னுரித்தென மொழிப.
Vēṭkai maruttu-k kiḷantān k-uraittal
Marūiya maruṅki n-uritt-ena molīpa.

They say that it is also proper to avoid the suggestion of *varaital vēṭkai* and to express it clearly when *kaḷavu* exceeds the time limit.

Note 1. *Vēṭkai* means *vēṭkai-p-porul*.

Note 2. Nacciṇārkkīniyar's interpretation is totally different. It is this:—It is proper for both the lover and the love to narrate to the other their sufferings during separation in *kaikkilai* and *peruntinai*.

209. தேரு¹ மியானையும் குதிரையும் பிறவும்
 ஊர்ந்தன ரியங்கலு முரிய ரென்ப.
Tēru m-i-yāṇai-y-un kutirai-yum pīravum
Ūrntaṇa r-iyāṅkal-u m-uriya r-enṭa.

They say that the lovers may come riding on chariots, elephants, horses, etc., (during *kaḷavu*).

210. உண்டற் குரிய வல்லாப் பொருளை
 உண்டன போலக் கூறலு மரபே.
Uṇṭar-k-uriya v-allā-p poruḷai
Uṇṭaṇa pōlak kūṛalu marap-ē.

There is tradition to describe an object which is not capable of eating, to have eaten.

Ex. Pacalai uṇṭatū (Beauty spots on the skin of a woman ate.)

1. தேரு மியானையும் (இளம்.) தேரும் யானையும் (கச.)

211. பொருளை மொழிதலும் வரைநிலை யின்றே
 காப்புக் கைம்மிகுத லுண்மை யானே.
Porul-ena molital-um varainilai y-inrē
Kāppu-k kai-m-mikuta l-unmai yān-ē.

When the watch is severe, it is not forbidden to mention about wealth to the lover.

Note. Telling the falsehood that the parents want money when she is under strict watch is sanctioned by this *sūtra*.

212. அன்பே யறனே யின்ப நாளுடை
 துறத்த வொழுக்கம் பழித்தன் றுகலின்
 ஒன்றம் வேண்டா காப்பி னுள்ளே.
Anp-ē y-aran-ē y-inṭa nāṇṭu
Turanta v-olukkam paḷittan r-ākalin
Onrum vēṇṭā kāppi n-ul-l-ē.

Behaviour beyond the limits of *anṭu* (love), *aran* (dharma), *inṭam* (pleasure) and *nāṇ* (modesty) is not objectionable (in *kaḷavu*) and is hence admissible. Hence consideration of them is not necessary when there is strict watch.

Note 1. This *sūtra* is tacked on to the previous one in the *Iḷampūraṇam*.

Note 2. The subject of *onrum* is *atu* (understood) which stands for *turanta olukkam* and the subject of *vēṇṭā* is *anṭu*, *aran*, *inṭam* and *nāṇ*.

213. காமென மொழிதலும் வரைநிலை யின்றே.
Curam-ena molital-um varai-nilai y-inr-ē.

It is not prohibited to say that it is the desert (to pass through).

Note. *Iḷampūraṇar* tells us that this *sūtra* sanctions the lover saying to the love that it is the desert that he has to cross when he goes to gather money. According to this, this *sūtra* becomes the supplement to *sūtra* 44 of the *Akattinaiyiyal*. Nacciṇārkkīniyar takes this sanctioning the lady-love and her friend dissuading the lover from going away by saying that it is the desert he has to cross.

214. உயர்ந்தோர் கிளவி¹ வழக்கொடு புணர்தலின்
 வழக்குவழிப் படுதல் செய்யுட்குக் கடனே.

1. கிளவி (இளம்.); கிளவியும் (கச.)

Uyarntōr kiḷavi valakkoṭu puṇartaliṇ
Valakku-vali-p paṭutal ceyyutku-k kaṭaṇ-ē.

It is incumbent in Poetry to take recourse to the ways of the high class people when the ways of the world are described.

Note 1. *Sūtra* 14 of the *Marapiyal* tells us that *valakkū* mentioned here refers to *uyarntōr-valakkū*. 56th *sūtra* of the *Akattiṇaiyiyal* tells us that the description of *akam* in Literature should be based on *nāṭaka-valakkū* and *ulakiyal-valakkū*. Hence this *sūtra* may be taken to suggest that in *puram* also, *uyarntōr-valakkū* alone should be described.

Note 2. *Valakkū*, in this *sūtra*, is interpreted by Nacciṇārkkīṇiyar to refer to *Vēta-neri* (ways sanctioned in the *Vēdas*).

215. அறக்கழி வுடையன பொருட்பயம் படவரின்²
 வழக்கென வழங்கலும்³ பழித்தன் மென்ப.
Arakkali-v-utaiyana poruṭ-payam paṭa-varin
Valakk-ēna valaṅkal-um paḷittan r-enpa.

It is not to be despised to take under *valakkū* that which is against *dharma* if it comes under *akam*.

Note 1. The readings of *Iḷampūraṇam* and Nacciṇārkkīṇiyam are diametrically opposite. Since in Poetry the ways of the low class people also are described, Nacciṇārkkīṇiyar's reading alone is sound. Only then *um* in *valaṅkalum* has appropriate meaning.

Note 2. One may think that this *sūtra* sanctions that a king may attack his enemy to get wealth by taking *poruḷ* to mean wealth; it is not correct since it is taken under the *dharma* of a *kṣatriya*.

216. மிக்க பொருளினுட் பொருள்வகை புணர்க்க
 காணுத்தலைப் பிரியா கல்வழிப் படுத்தே.
Mikka poruḷinuṭ poruḷvakai puṇarkka
Nāṇu-t-talai-p priyā nal-vali-p paṭutt-ē.

When *akam* is described, attention is to be paid not to dispense with modesty (of women).

Note 1. This *sūtra* suggests that, even when the incidents against the rules of *dharma* are described, modesty in women should always be preserved.

2. வரினே (இளம்.); படவரின் (சச.).
 3. பழித்தது (இளம்.); பழித்தன்று (சச.).

217. முறைப்பெயர் மருங்கிற் கெழுதகைப் பொதுச்சொல்
 உலக்குரி மரபி னிருவீற்று முரித்தே.
Murai-p-peyar maruṅkiṭ kelu-takai-p potu-c-col
Nilai-kk-uri marapi n-iru-vīrru m-uritt-ē.

When word of relationship is to be used, an appropriate common word may be used both by men and women.

Note 1. Commentators say that the word *ellā* may be used by the lover to address the lady and by the lady to address the lover.

218. தாயத்தி னடையர வீயச் செல்லா
 வினைவயிற் றக்கா வீற்றுக் கொளப்படா
 வெம்மென வருஉங் கழுமைத் தோற்றம்
 அல்ல¹ வாயினும் புல்லுவ வளவே.
Tāyatti n-aṭaiyā vīya-c cellā
Vinai-vayir raṅkā vīrru-k kola-p.paṭā
Vem-m-eṇa varūuṅ kilamai-t tōrram
Alla v-āyinum pulluva v-uḷa-v-ē.

Objects which one cannot claim to be his, since it is not inherited from parents, it is not given to him by others, it is not earned by him through his own work and it is not got by him by other ways, may be described to be his or her own if it suits the context.

Note. Lady's companion referring to the lady's shoulder to be hers is an instance in point.

219. ஒருபாற் கிவியேனைப்பா² கண்ணும்
 வருவகை தாமே வழக்கென மொழிப.
Oru-pār kiḷavi y-ēnai-p-pār kaṇ-ṇ-um
Varu-vakai tāṁ-ē valakk-ēna molipa.

Valakkū (usage) is that which is universal.

Note. According to *Iḷampūraṇar paḷ* refers to *class* and according to Nacciṇārkkīṇiyar it refers to *number*.

220. எல்லா வயிர்க்கு மின்ப மென்பது
 தானமர்ந்து வருஉ மேவற் ருகும்.
Ellā v-uyirku m-inpa m-enpaṭi
Tāṇ-amarntu varūu mēvar rākum.

Pleasure for all beings is in the region of mind.

1. அல்ல (இளம்.); அல்லா (சச.).
 2. எனைப்பால் (இளம்.); எனைப்பால் (சச.).

Note 1. Naccinārkkiniyar's meaning is this:—Unlike *dharma* and *artha*, *kāma* is in the reach of all living beings.

221. பரத்தை வாயி னுல்வர்க்கு முரித்தே
நிலத்திரி பின்றி தென்மனார் புலவர்.
Parattai vāyi nūlvarkku m-uritt-ē
Nilattiri p-inr-a. t-enmanār pulavar.

Ūtal due to the lover's connection with courtesan is found among the women of all the four castes. They say that it happens in the same region.

Note 1. This may be considered to be the supplement of 11.22 & 23 of *sūtra* 44 of the Akattinaiyiyal.

222. ஒருதலை புரிமை வேண்டி¹ மகடேப்
பிரித லச்ச முண்மை யானும்
தம்பல மலருந் களவுவெளிப் படுக்குமென்று
தஞ்ச வந்த வாங்கிரு வகையினும்
கோக்கொடு வந்த விடைபூறு பொருளினும்
போக்கும் வரைவு மனைவிகட் டோன்றும்.
Oru-talai y-urimai vēṇṭinu makatū-p
Pirita l-acca m-unmai yān-um
Ampal-a m-alar-un kalavu veli-p paṭukkum enri
Añca vanta v-ānkiru vakaiyinum
Nōkkoṭu vanta v-itaiyūru poruli-um
Pōkkum varaiyu manāivikaṭ tōnrum.

It may happen that the wife volunteers to go along with the husband or to ask him approach her father for marriage when she wants to decide her right of becoming the wife, when she fears his separation and when she fears that their intimacy may become known to all through *ampal* and *alar* and when there are obstacles for their meeting in the form of other's observation.

Note 1. Though it is against the nature of women to take the lead, it is allowed in these cases.

223. வருத்த மிகுதி சுட்டுங் காலே
உரித்தென மொழிப வாழ்க்கையு ளிரக்கம்.
Varutta mikuti cutṭun kālai
Uritt-eṇa molipa vāḷkkaiyu l-irakkam.

They say that the married life deserves to be pitied when the misunderstanding between the husband and the wife is very great.

1. வேண்டியும் (இளம்.); வேண்டியும் (கச.)

224. மனைவி யுயர்வுங் கிழவோன் பணிவும்
நினையுங் காலைப் புலவியு ளுரிய.
Manaiyi y-uyarvun kīlavōn paṇivum
Ninaiyūn kālai-p pulaviyu l-urīya.

Wife's getting the upper hand and husband's submission are found, on examination, during love-quarrel.

225. நிகழ்த்தகை மருங்கின் வேட்கை மிகுதியின்
புகழ்த்தகை வரையார் கற்பி னுள்ளே.
Nikal-takai maruṅkīn vēṭkai mikitiyin
Pukal-takai varaiyār karpi n-ul-l-ē.

They do not prohibit the husband and the wife after marriage to speak in eulogistic terms at the height of passion.

226. இறைச்சி தானே¹ யுரிப்புறத் ததுவே.
Iraicci tān-ē-y-uri-p-purat tatu-v-ē.

Iraicci is that which is not related to *uripporuḷ*.

Note 1. *Iḷampūraṇar* tells that *iraicci* denotes the adjunct of *karupporuḷ*. But Naccinārkkiniyar takes the reading *poruḷ* in place of *uri* and takes it to be the literal meaning and hence *iraicci*, according to him, means the implied meaning. In the *sūtra* classifying *ullurai* he tells us that *uṭanurāi* and *iraicci* are one and the same. But in the following two *sūtras* he takes *iraicci* in the sense of *karupporuḷ*.

227. இறைச்சியிற் பிறக்கும் பொருளுமா ருளவே
திறத்தியன் மருங்கிற் நெரியு மோர்க்கே.
Iraicciyir pirakkum poruḷ-um-ā r-ula-v-ē
Tirattiyaṇ maruṅkiṇ reriyu mōrk-k-ē.

There are meanings suggested by *iraicci* and they are understood only by the learned at the proper context.

228. அன்புறு தருவன விறைச்சியுட் சுட்டலும்
வன்புறையாகும் வருந்திய பொழுதே.
Anpuru takuvana v-iraicciyut cutṭal-um
Vanpurai y-ākum varuntiya polut-ē.

When (the lady) is in distress, it is a source of comfort to her to point out in *iraicci* the love of the husband towards her.

1. உரி (இளம்.); பொருள் (கச.)

229. செய்பொரு ளச்சமும் வினைவயிற் பிரிவும்
மெய்பெற வுணர்ந்துங் கிழவி பாராட்டே.
Cey-poru l-accam-un: vinai-vayir pirivum
Mey-pera v-unarttun kilavi pārāṭṭ-ē.

Fear to do a thing (lest she should meet with an obstacle) and separation to gather wealth clearly tell us his love for the lady.

Note 1. *Kilavi-pārāṭṭu* is the object of *unarttum* according to *ṭampūraṇar* and the subject of *unarttum* according to *Nacčinārkkiniyar*.

230. கற்புவழிப் பட்டவள் பரத்தையை யேத்தினும்
உள்ளத் தூட லுண்டென மொழிப.
Karpu-vali-p pattaṭṭaṭ parattaiyai y-ēttinūm
Uḷḷat t-ūṭa l-unṭeṇa molipa.

They say that a wife after marriage, though she extols a courtesan, has in her mind the feeling of jealousy and the consequent love-quarrel with her husband.

231. கிழவோள் பிறங்குண மிவையெனக் கூறிக்
கிழவோன் குறிப்பினை யுணர்ந்தற்கு முரியன்.
Kilavōḷ piraḷ-kuna m-ivai-y-eṇa-k kūri-k
Kilavōṇ kurippinai y-unartarku m-uriyaḷ.

She deserves to gauge the mind of the husband by extolling another woman.

Note. This is a supplement to the *sūtra* 6 of the *Karpiyaḷ*.

232. தம்முறு விழுமம் பரத்தையர் கூறினும்
மெய்ப்மை யாக வவர்வயி னுணர்ந்தம்
தலைத்தாட் கழற்றம் மெதிர்ப்பொழு தின்றே
மலிதலு முட லு மவையலக் கடையே.
Tam-m-uru vilumam parattaiyar kūrinūm
Meymṇai y-āka v-avar-vayi n-unarttum
Talai-t-tāṭ kalarram m-etir-p-polu t-inrē
Malital-u m-ūṭal-u m-avai-y-alan kaṭai-ṇ-ē.

Though the wife considers the complaint effected by the courtesan against her husband to be true, she does not openly accuse him when he goes before her. She does so only when she is not in a happy mood and in love-quarrel.

Note. This is a supplement to *sūtra* 24 of the *Karpiyaḷ*.

233. பொழுதுதலை வைத்த கையறு காலே
இறந்த போலக் கிளக்குங் கிளவி
மடனே வருத்த மருட்கை மிகுதியொடு
அவைநாற் பொருட்க ணிகழு மென்ப.
Polutu-talai vaitta kai-y-aru kālai
Iranta pōla-k kiḷakkun kiḷavi
Maṭaṇ-ē varutta maruṭkai mikutiyoṭu
Avai-nār poruṭka ṇikalū m-eṇpa.

They say that, when the lady is in distress at the approach of a season, her expression that the season has passed is due to ignorance, wonder or bewilderment and uncontrollable state.

Note 1. *Nacčinārkkiniyar*'s meaning is totally different. When the lady is in distress in the evening, she is subject to the four *mey-p-pātukaḷ-maṭaṇ*, *varuttam*, *maruṭkai* and *mikuti*. Expression on such occasions appears to suggest that the situation is beyond control.

234. இரந்து குறையுற்ற கிழவனைத் தோழி
நிரம்ப நீக்கி நிறுத்த லன்றியும்
வாய்மை கூறலும் பொய்தலை பெய்தலும்
நல்வகை யுடைய நயத்திற் கூறியும்
பல்வகை யானும் படைக்கவும் பெறுமே.
Irantu kurai-y-urra kiḷavanai-t tōli
Nirampa nīkki nirutta l-anriyum
Vāymai kūral-um poy-talai-p peytal-um
Nal-vakai y-utaiya nayattir kūriyum
Pal-vakai yāṇum paṭaiṭka-v-um perum-ē.

The lady's friend may, when the lover informs her of his hardship, try to avoid his company, speak truth, or utter lies, may mock at him in a pleasant manner and adopt different ways.

Note 1. This *sūtra* forms the supplement of the 11th *sūtra* of the *Kaḷaviyaḷ*.

235. உயர்மொழிக் கிளவி யுறமுங் கிளவி
ஐயக் கிளவி யாலேவிற் குரித்தே.
Uyar-moli-k kiḷavi y-uraluṇ kiḷavi
Aiya-k kiḷavi y-āḷuvir k-uritt-ē.

Both the lover and the lady-love may use extolling expression; expression of doubt is the sole property of the lover alone.

Note 1. Naccinārkkiniyar gives the first line a totally different meaning:—Slander is possible to heighten love. But he agrees with Iḷampūraṇar in the interpretation of the following 237th sūtra.

236. உறுக னேம்பு றன்னியல் பாகவின்
உரிய தாகுத் தோழிக னுரனே.
Uru-ka n-ōmpa ranniyal p-ākalin
Uriya t-ākun tōlika n-uran-ē.

Sound mind is necessary to the lady's friend, since she has the duty of dispelling the lady's distress.

Note 1. This is an exception to the 7th sūtra of the *Kaḷaviyal*.

237. உயர் மொழிக் கிளவியு முரியவா லவட்கே.
Uyar-moli-k kilavi-y-u m-uriya-vā l-avaṭkē.

She has the right even to extol (the lover and the lady).

238. வாயிற் கிளவி வெளிப்படக் கிளத்தல்
தாவின் றுரிய தத்தங் கூற்றே.
Vāyir kilavi velippata-k kilattal
Tā-v-iṇ r-uriya tattan kūrr-ē.

It is not prohibited, but it is allowed for the interceders to speak plainly their views.

239. உடனுறை யுவமஞ் சுட்டுகை சிறப்பெனக்
கெடலரு மாயி னுள்ளுறை யைந்தே.
Uṭan-urai y-u-vamaṇ cuṭṭu-nakai cirapp-ena-k
Keṭal-arū marapi-n-uḷḷurai y-aint-ē.

Uḷḷurai or suggested meaning is, from superior tradition, of five kinds—*uṭan-urai*, *uvamam*, *cuṭṭu*, *nakai* and *cirappu*.

Note 1. *Uṭan-urai* may correspond to *vastu-dhvani*, *uvamam* to *upamā-dhvani*, *cuṭṭu* to *arthāntaranyāsa-dhvani*, *nakai* to *bhāva-dhvani* like *hāsa*.

Note 2. *Uṭan-urai* and *iraicci* are taken to be one by Naccinārkkiniyar.

240. அந்தமில் சிறப்பி னாகிய¹ விற்பம்
தன்வயின் வருதலும் வருத்த பண்பே.

1. ஆகிய (இளம்.); ஆகிய (கச.)

Antam-il cirappi n-ākiya v-inpam
Tan-vayin varutal-um vakutta paṇṇ-ē.

The delectation coming from a series of superior experiences is also included under *uḷḷurai*.

Note 1. This sūtra is a clear evidence of Tolkāppiyāṇar's recognition of *rasadhvani*.

Note 2. *Tan* in *tan-vayin* refers to the lover according to Naccinārkkiniyar. It is not very happy.

241. மங்கல மொழியு வவையன்¹ மொழியும்
மாழி லாண்டையிற் சொல்லிய மொழியும்
கூறிய² மருங்கிற் கொள்ளு மென்ப.
Maṅkala moli-y-u-avaiyan moli-y-um
Māri l-āṇmaiyr colliya moli-y-um
Kūriya marunkir kolḷu m-enpa.

They say that euphemistic expressions like the use of auspicious words for inauspicious ones, words of decency for obscene words and figurative expressions to show bravery, etc., come within *uḷḷurai*.

Note 1. Naccinārkkiniyar's interpretation is totally different. Words of the lady and her friend wishing for the safety of the lover accusing him of cheat and reviling him may be taken under *valu-v-amaiti*.

242. சினனே பேதமை நிம்பிரி நல்குரவு
அனைநால் வகையஞ் சிறப்பொடு வருமே.
Cinan-ē pētaimai nimpiri nalkuravu
Anai-nāl vakai-y-uṇ cirappoṭu varum-ē.

From the suggested *cirappu*, anger, ignorance, jealousy and poverty—these four—may further be suggested,

243. அன்னை யென்னை யென்றலு முளவே
தொன்னெறி முறைமை சொல்லினு மெழுத்தினும்
தொன்ற மரபின வென்மனார் புலவர்.
Annai y-ennai y-enral-u m-uḷa-v-ē
Tonneri muraimai collinu m-eḷuttinum
Tōnrā marapina v-enmanār pulavar.

Learned men say that traditionally the words *annai* (by the lady to the friend—vice versa) and *ennai* (by both to the

1. அவையல் (இளம்.); அவைய (கச.)

2. கூறிய (இளம்.); கூறியல் (கச.)

lover) were in use though they are not so mentioned in the *Eluttatikāram* and the *Collatikāram*.

244. ஒப்பு முருவும் வெறுப்பு மென்ற
கற்பு மேரு மெழிவு மென்ற
சாயலு நாணு மடனு மென்ற
நோயும் வேட்கையு நுகர்வு மென்றற்கு
ஆவயின் வருடங் கிளவி யெல்லாம்
நாட்டியன் மரபி நெஞ்சு கொளி நல்லது
காட்ட லாகாப் பொருள வென்ப
இமையோர் தேஎத்து மெறிகடல் வரைப்பினும்
அவையில் கால மின்மை யான.
Oppu m-uru-v-um veruppu m-enrā
Karpu m-ēr-u m-elil-u m-enrā
Cāyal-u nāṇ-u maṭaṇ-ū m-enrā
Nōy-um vēṭkai-y-ū nukarvu m-enrāṅkū
Ā-vayin varūuṅ kil-vi y-ellām
Nāṭṭiyaṇ marapi neṇcu-koli n-allatū
Kāṭṭa l-ākā-p poruḷa v-enpa
Imaiyōr tēttu-m-eri-kāṭal varaiṭṭin-um
Avai-y-il kāla m-inmai yāṇ-a.

The meanings of the words *oppu*, *uru*, *veruppu*, *karpu ēr elil*, *cāyal*, *nāṇ*, *maṭaṇ*, *nōy*, *vēṭkai*, *nukarvu*, etc., can be only understood by the mind, since there is no time when they are not found in Heaven and Earth and not explained in words.

Note. The last two lines are read as a separate *sūtra* both by Ḹampūraṇar and Naccinārkkiniyar.

Poruḷ-iyal ends.

VI. MEYPPĀṬṬIYAL

(Chapter on manifest physical expression of emotions.)

245. பண்ணைத் தோன்றிய வெண்ணுன்கு பொருளும்
கண்ணிய புறனே நாணுன் கென்ப.

Pannai-t tōṇriya v-eṇṇāṅku poruḷ-um
Kaṇṇiya puran-ē nāṇāṇ k-enpa.

They say that the thirty-two things that are manifest in places of sport like garden, river-side etc., may be considered to come within sixteen.

Note 1. When a man happens to meet a young woman in a garden, he looks at her and experiences some feeling in his mind, which is expressed through some peculiar modification of his physical body. The object looked at and the place of looking at her are called *vibhāva* or *cuvaiḷkappaṭum-poruḷ*, his look at her etc., is called *anubhāva* or *pori-uṇarvu*, the feeling in his mind is called *sthāyi-bhāva* or *maṇa-k-kurippu* and the modification of the physical body is called *sāttvika-bhāva* or *cattuvam* or *viṇal*. The Sanskrit *Ālaṅkārikas* (rhetoricians) have stated that a suitable combination of the above four, being witnessed in a drama or being read in a *kāvya* creates a kind of delectation in the mind of the learned spectator or reader and have called it *rasa*. Since it can only be enjoyed, they have secondarily called the *sthāyi-bhāva* also as *rasa*.

Cf. *Ēvam ētē sthāyibhāvāḥ rasa-samjñāḥ*
pratyaavagantavyāḥ. (Nāṭyaśāstra 6, 42)

Since *sthāyibhāvas* are exposed outside through *sāttvika-bhāvas*, they are named *mey-p-pāṭu* in Tamil literature. Hence *mey-p-pāṭu* has to be taken in the meaning *meyppāṭṭinai uṭaiyatū*.

In this *sūtra* Tolkāppiyanār suggests that the above mentioned *vibhāva*, *anubhāva*, *sthāyibhāva* and *sāttvika-bhāva* were recognised by earliest rhetoricians to be thirty-two and the earlier rhetoricians compressed them into sixteen. The commentators say that *vibhāva* and *anubhāva* are taken as one and *sthāyibhāva* and *sāttvika-bhāva* as one.

Note 2. *Pannai* should be taken as an *upalakṣaṇa* to the drama and the *kāvya* that describe the experiences there.

246. நாலிரண் டாகும் பாலுமா ருண்டே.
Nāl-iraṇ ṭ-ākum pāl-um-ā r-unṭ-ē.

The above sixteen are also compressed into eight.

Note 1. Since *sāttvikabhāvas* are simply the external manifestations of *sthāyibhāvas*, they are included under them.

What are those eight?

247. கையே யழுகை யிளிவரன் மருட்கை
அச்சம் பெருமிதம் வெகுளி யுவகையென்று
அப்பா லெட்டே² மெய்ப்பா டென்ப.¹
Nakai-y-ē y-alukai y-ilivaran maruṭkai
Accam perumitam vekulī y-uvaikai-y-enrū
Appā l-eṭṭē meyppā ṭ-enpa.

They say that *meyppātū* are the following eight: *nakai* (*hāsyā*), *alukai* (*karuṇā*), *ilivaral* (*bībhatsa*), *maruṭkai* (*adbhuta*), *accam* (*bhayānaka*), *perumitam* (*vīra*), *vekulī* (*raudra*) and *uvakai* (*śṛṅgāra*).

Note 1. It is clear from this *sūtra* that, at the time of *Tolkāppiyānār*, *śānta* (*naṭuvu-nilai*) was not included among *rasas*.

Note 2. Though the above *sūtra* does not mention *śānta* and mentions *raudra*, *Pērāśiriyar*, in his commentary under the first *sūtra*, mentions the former among the eight and leaves off the latter. Since he quotes an authority for the same, there may have been some before the time of *Pērāśiriyar* who held that view.

Note 3. *Iḷampūraṇam* contains the definition of *meyp-
pātū* according to *Ceyirriyānār*, which agrees with that of *sāttvika-bhāva*.

Note 4. *Pērāśiriyar* classifies *avalam* into two: *Karuṇā* and *śōka*.

Note 5. *Pērāśiriyar* gives his own reasons for the order of words in the *sūtra*, where some of his statements have parallels in the commentary on the *Nāṭyaśāstra*.³

1. Cf. शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञाश्चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ (नाट्यशा. 6, 15)
2. எட்டாம் (இளம்.); எட்டே (பேரா.).
3. i. அதற்கு மறுதலையாக அழுகையை அதன்பின் வைத்தான்.
निरपेक्षभावत्वात् तद्विपरीतस्ततः करुणः ।
ii. ஒத்தற்குச் சிறந்தது—
सर्वान्प्रति हृद्यता (6, 16).
iii. கைக்கு இயைபுடைத்தாகலான்
शृङ्गारादि भवेदास्यः (6, 43)

What is the source of this *nakai*?

248. என்ன லீளமை பேதைமை மட்டுனென்று
உன்னப்பட்ட கைகான் தென்ப.¹
Eiḷa l-ilamai pētaimai maṭan-enrū
Uḷla-p paṭṭa nakai-nān k-enpa.

Nakai is the outcome of four:—mockery, childishness, ignorance and credulity.

Note 1. *Nāṅkū* may be taken to be in the third case or *nakai* may be taken to mean *nakai-p-porul*.

Note 2. From the examples given by the commentators, they do not seem to have the idea that *rasānubhava* is with the spectator and that the use of the word denoting the *rasa* is not necessary.

What is the source of *alukai*?

249. இழிவே² யிழுவே டசைவே வறுமையென
இளிலில் கொள்கை யழுகை நான்கே.³
Iḷivē y-ilavē y-acaivē varumai-y-eṇa
Iḷivil kolḷakai y-alukai nāṅkē.

The source of genuine *alukai* is four:—contemptible treatment, loss, change for the worse and poverty.

Note 1. *Iḷavu* alone is the *vibhāva* of *karuṇā* and the other three are the *vibhāvas* of *śōka*.

What is the source of *ilivaral*?

250. மூப்பே பிணியே வருத்த மென்மையொடு
யாப்புற வந்த விளிவரன்கே.
Mūppē piṇiyē varutta menmaiyoṭū
Yāppura vanta v-ilivara nāṅkē.

The source of *ilivaral* is four:—old age, disease, pain and low status.

1. हासो नाम परचेष्टाकरणासम्बद्धप्रलापपौरोभाग्यसौख्यादिभिर्विभावैरुत्पद्यते ।
(नाट्यशास्त्र. 7, 8.)
2. இழிவு (இளம்.); இளிவு (பேரா.).
3. इष्टजनविप्रयोगोक्तद्वयाद् व्याधितस्तथा दुःखात् ।
परवृत्तिरप्युक्तविषयो नाम सम्भवति ॥ (नाट्यशा. 7, 24)
इष्टवपदवर्जनात्... करुणरसो नाम सम्भवति (Ibid. 6, 76)

What is the source of *maruṭkai*?

251. புதுமை பெருமை சிறுமை யாக்கமொடு
மதிமை சாலா மருட்கை நான்கே.
Putumai perumai cirumai y-ākkamoṭu
Matimai cālā maruṭkai nāṅkē.

The source of *maruṭkai* outside the province of intelligentia is four:—newness, greatness, littleness and transformation.

What is the source of *accam*?

252. அணங்கே விலங்கே கன்வர்தம் மிறையெனப்
பிணங்கல் சாலா வச்ச நான்கே.¹
Anaṅkē vilāṅkē kaṇvar-tam m-irai-y-eṇa-p
Piṇaṅkal cālā v-acca nāṅkē.

The source of unsullied *accam* is four:—evil spirits, wild animals, thieves and one's own king.

Note. According to *Pērāsīriyam*, *irai* includes parents and teachers.

253. கல்வி தறுகண் புகழ்மை² கொடையெனச்
சொல்லப் பட்ட பெருமித நான்கே.³
Kalvi tarukaṇ pukalmai koṭai-y-eṇa-c
Collap paṭṭa perumita nāṅkē.

The source of *perumitam* mentioned above is four:—scholarship, bravery, fame and liberality.

254. உறுப்பறை குடிகோ ளலெகோலெ யென்றன
வெறுப்ப⁴ வந்த வெகுளி நான்கே.⁵
Urupparai kuṭi-kō l-alaikolai y-eṇṇaṇa
Veruppa vanta vekuli nāṅkē.

The source of *vekuḷi* is the extremely painful cutting of limbs, destruction of family, plunder and murder.

1. Cf. विकृतरवसत्त्वदर्शनसङ्ग्रामारण्यशून्यगृहगमनात् ।
गुरुनृपयोरपराधात् कृतकश्च भयानको ज्ञेयः ॥ (नाट्यशा. 6-69)
2. புகழ்மை (இளம்.); இசைமை (பேரா.).
3. स्यैर्यशौर्यत्यागवैशारद्यादिभिरनुभावैः... (नाट्यशा. 6, 16.)
4. வெறுப்ப (இளம்.); வெறுப்பின் (பேரா.),
5. युद्धप्रहारघातनविकृतच्छेदनविदारणैश्चैव ।
सङ्ग्रामसम्भ्रमाद्यैरेभिः सञ्जायते रौद्रः ॥ (नाट्यशा. 6, 79)

255. செல்வம் புலனே புணர்வுவினே யாட்டுடன்¹
அல்ல நீத்த வுவுகை நான்கே.²
Celvam pulan-ē puṇarvu-vilāi yāṭ-ṭ-eṇa
Alla nitta v-uvakai nāṅkē.

The source of high class *uvakai* is four:—love, experience of pleasures (like beauty etc.), sexual union and sport (in gardens etc.).

Note. *Celvam* in the sense of love has taken the form *cellam* in Mod. Tamil.

256. ஆக்கவை
ஒருபா லாக வொருபா லாக
உடைமை யின்புற னடுவுசிலை யருளல்
தன்மை படக்கம் வரைத லன்பெனக்
கைம்மிக னலிதல் சூழ்ச்சி வாழ்த்தல்
³காண றஞ்ச லரற்றுக் கனவெனா
முனித னினைதல் வெருஉதன் மடிமை
கருத லாராய்ச்சி விரைவுயிர்ப் பெனா தக்
கையா றிடுக்கண் பொச்சாப்புப் பொருமை
வியர்த்த லைய மிகைமடுக் கெனா
இவையு முளவே யவையலங் கடையே.
Āṅkavai
Oru-pā l-āka v-oru-pā l-āka
Uṭaimgi y-inpura naṭuvu nilai y-arulal
Taṇmai y-aṭakkam varaita l-aṇṇēnā-k
Kaimmika nalital cūlcci-vāḷṭtal
Nāṇa ruṇca l-ararru-k kaṇav-eṇā
Munita ninaital verūutan maṭimai
Karuta l-ārāycci viraiyuyirp p-eṇā-k
Kaiyā riṭukkaṇ poṇṇāppu-p porāmai
Viyartta l-aiya mikai-naṭuk k-eṇā
Ivai-yu m-uḷa-v-ē y-avaiyalaṇ kaṭai-y-ē.

Those mentioned above being on one side, the following being on the other side, are included under *mey-p-pāṭu* in a way, different from them: (1) the feeling of ownership, (2) the feeling of satisfaction, (3) the state of equipoise, (4) showing grace, (5) remaining in one's own nature,

1. என (இளம்.); என்று (பேரா.).
2. ऋतुमात्यालङ्कारैः प्रियजनगान्धर्वकाव्यसेवाभिः ।
उपवनगमनविहारैः शृङ्गाररसः समुद्भवति (नाट्यशा. 6, 54)
3. காணல் (இளம்.); காணுதல் (பேரா.).

(6) control or modesty, (7) right conduct, (8) affection, (9) exceeding the bounds, (10) tormenting others, (11) pondering, (12) wishing health, (13) feeling shy, (14) sleep, (15) blabbering, (16) dream, (17) feeling disgusted, (18) remembering the past, (19) slight anger, (20) sluggishness, (21) thinking mood, (22) deliberation, (23) haste, (24) sighing, (25) sense of disappointment, (26) suffering, (27) forgetting or disconcerting mood, (28) jealousy, (29) perspiration, (30) indecisive nature, (31) audacity and (32) tremor.

Note 1. Those that were mentioned before come under *vibhāva* or *anubhāva* and those that are mentioned here may be said to come under *sañcāri-bhāva*.

Note 2. *Pērāsiriyaṭ* takes *naṭuvunilaimai* to mean *śānta-rasa*, which is out of place. *Cūlcci*, according to him, means *losing the balance of mind*.

Henceforth the author describes the various *avasthās* in *śṛṅgāra*.

257. புகுமுகம் புரிதல் பொறிதல் வியர்த்தல்
நகுநய மறைத்தல் சிதைவுபிறர்க் கின்மையொடு
தகு முறை நான்கே யொன்றென மொழிப.
Pukumukam purital porī-nutal viyarttal
Naku-naya maraittal cītaivu-pīrark k-inmaiyoṭū
Taku-murai nāṅkē y-onreṇa molīpa.

The first (*avasthā*) consists of four in order:—meeting the look (of the lover), having the perspired forehead, controlling the laugh and not exposing her weakness to others.

Note. All these four evidently belong to the lady-love.

258. கழை விரித்தல் கடொன்று களைதல்
ஊழணி தைவர லுடைபெயர்த் துடுத்தலொடு
2கெழீஇய நான்கே யிரண்டென மொழிப.
Kūlai virittal kāt-onru kalaital
Ūḷaṇi taivara l-uṭai-peyar-t t-uṭuttaloṭū
Kelīya nāṅkē y-iraṇṭ-ena molīpa.

1. प्रहसन्ती च नेत्राणां पतनं च परीक्षयेत्

.....स्वेदाकारनिगूहनी (नाटयशा. 22, 151-2)

2. கெழீஇய (இளம்.); ஊழி (பேரா.).

The second consists of four in order:—loosening the hair, setting aright the ear-ornament, moving the ornaments here and there and loosening the dress and tightening it.

Note. These four also do evidently belong to the lady-love.

259. அக்கு தைவர லணிந்தவை திருத்தல்
இவ்வலி யறுத்த லிருகையு மெடுத்தலொடு
சொல்லிய நான்கே மூன்றென மொழிப.
Alku raivara l-aṇintavoī tiruttal
Ilvali y-urutta l-iru-kai-y-u m-eṭuttaloṭū
Colliya nāṅkē mūnr-ena molīpa.

They say that the third consists of four:—placing the hand on the *pudendum muliebre*, bringing the ornaments to their original position, pretending to be strong and raising both the hands.

Note. These four also do belong to the lady-love.

260. பாராட் டெடுத்தன் மடந்தப வரைத்தல்
ஈரமில் கூற்ற மேற்றலர் நாணல்
கொடுப்பவை கோட லுணப்படத் தொகைஇ
எடுத்த நான்கே நான்கென மொழிப.
Pārāṭ ṭ-eṭuttan maṭan-tapa v-uraittal
Īram-il kūrra m-ērr-alar nāṇal
Koṭuppavai kōṭa l-uḷappata-t tokai
Eṭutta nāṅkē nāṅkeṇa molīpa.

The fourth consists of four:—speaking in appreciative terms, speaking beyond the region of credulity, feeling shy for the public unsympathetic talk of their love and receiving whatever is given.

Note. These four also do belong to the lady-love, though *Pērāsiriyaṭ* says that they belong to the lover also.

261. தெரிந்தடம் படுத நினைப்புவினை மறுத்தல்
கரந்திடத் தொழிதல் கண்டவழி யுவத்தலொடு
பொருந்திய நான்கே யைந்தென மொழிப.
Terint-uḷam paṭuta riḷaiṇṇu-vinai maruttal
Karantitāt t-oḷital kaṇṭavali y-uṇvattaloṭū
Poruntiya nāṅkē y-aint-ena molīpa.

The fifth consists of four:—giving her consent after deliberation, avoiding sport with friends etc., choosing solitude and feeling happy on seeing the lover.

Note 1. The interpretation of *Pērāsiriyaṛ* is quite different:—making known to her friend and to the foster-mother through her, avoiding company with the lover, choosing solitude and feeling very happy, if she chances to see the lover form the incidents of the fifth stage.

Note 2. These four also do evidently belong to the lady-love.

262. புறஞ்செயச் சிதைதல் புலம்பித் தோன்றல்
கலங்கி மொழிதல் கையற வரைத்தல்
வினம்பிய நான்கே யாறென மொழிப.

Purañ-ceya-c citaital pulampi-t tōṇṛal
Kalaṅki molital kai-y-ara v-uraittal
Viḷampiya nāṅkē y-ār-ena molipa.

They say that the sixth consists of four:—not relishing the ornamentations done to the body, appearing dejected, speaking with a disturbed mind and speaking in utter disappointment.

Note 1. *Iḷampūraṇaṛ* says that the above six *avasthās* are experienced by the lady-love generally before actual union with the lover.

263. அன்ன பிரவு மவற்றொடு சிவணி
மன்னிய வினைய நிமித்த மென்ப.
Anna pira-v-u m-avarrotu civani
Manniya vinaiya nimitta m-enpa.

They say that others also similar to them may serve as causes for the marriage in the form of *karpū*.

Note 1. The use of the adjunct *manniya* to *vinai* is, in the opinion of commentators, that it may refer to only the five *tiṇais* in the middle (i.e.) *mullai*, *kuriñci*, *pālai*, *marutam* and *neytal*.

264. வினையுயிர் மெலிவிடத் தின்மைபு முரித்தே.
Vinai-v-uyir meliviṭat t-iṇmai-y-u m-uritt-ē.

When she is in the chance of losing her life, it is allowed not to have the *vinai*.

Note 1. *Vinai* refers to the ceremonies (*karaṇam*) in *karpū* marriage. This *sūtra* may be taken to suggest that she had the conugal union with the lover before the performance of *karaṇam*. *Pērāsiriyaṛ* states that, at times of dire necessity, all the 24 *avasthās* mentioned above need not happen.

265. அவையு முனவே யவையலக் கடையே.
Avai-y-u m-uḷa-v-ē y-avai-y-alan kṭai-y-ē.

They also may exist in places other than they.

Note 1. The first *avai* refers to those in the preceding *sūtras* and the second *avai* to *manniya vinai* (*kaḷavu* and *karpū*) mentioned in the *sūtra* 263. Hence this *sūtra* suggests that the above *avasthās* may be found in *kaiṅkilaṭ* also.

Note 2. *Pērāsiriyaṛ* remarks that *avai* refers to those mentioned in the next *sūtra* and says that it belongs to *kaḷavu* and *karpū* and that, in *kaḷavu* they happen only after the twentyfour mentioned above.

What are they?

266. இன்பத்தை வெறுத்த றுன்பத்தப் புலம்பல்
எதிர்பெய்து பரித லேத மாய்தல்
பசியட நின்றல் பசலை பாய்தல்
உண்டியிற் குறைத லுடம்புநனி சுருங்கல்
கண்டியின் மறுத்த கனவொடு மயங்கல்
பொய்யாக் கே. ; மெய்யே யென்றல்
ஐயஞ் செய்த லவனரம ருவத்தல்
1 அரனழிந் தரைத்த லாங்குநெஞ் சழித்தல்
எம்மெய் யாயினு மொப்புமை கோடல்
ஒப்புவழி 2 புறுத்த லுறுபெயர் கேட்டல்
நலத்தக நாடிற் கலக்கமு மதுவே.
Inpattai verutta runpattu-p pulampal
Etir-peytu parita l-ēta m-āyṭal
Paci-y-aṭa nirral pacalai pāyṭal
Uṇṭiyir kuraita l-uṭampu-nani curuṅkal
Kaṇṭuyin maruttal kaṇavoṭu mayāṅkal
Poy-y-ā-k kōṭaṇ mey-y-ē y-enṛal
Aiyaṇ ceyta l-avanrama r-uvattal
Araṇ alin t-uraitta l-āṅku-neñ c-alital
E-m-mey y-āyinu m-oppumai kōṭal
Oppuvali y-urutta l-urupeyar kēṭṭal
Nala-t-taka nāṭir kalakkam-u m-atu-v-ē.

On careful examination the following twenty also form the *nimitta* for the marriage: (1) averseness towards pleasures, (2) soliloquy in suffering, (3) expressing one's grief making the object of love stand before the mind's eye,

1. அழிந்து (இனம்.); அளிந்து (பேரா.).
2. உறுத்தல் (இனம்.); உவத்தல் (பேரா.).

(4) consideration of the impediments, (5) fasting, (6) spreading of beauty-spots on the skin, (7) reduction in the consumption of food, (8) emaciation of the body, (9) sleeplessness, (10) perplexity in dream, (11) doubting the veracity of the words of the object of love, (12) coming to the conclusion that the words are true, (13) doubting his meeting, (14) feeling happy at the sight of his relatives, (15) finding fault with the God of Dharma,¹ (16) piteous expression of one's feelings, (17) finding the point of comparison between any object and the object of love, (18) feeling happy that there is a point of comparison, (19) feeling happy on hearing the name or fame of the lover and (20) confusion of mind.

Note 1. *Atu* in the last line refers to *nimitta* found in the *sūtra* 263 *supra*.

Note 2. These *avasthās* may be seen in *kaḷavu*, *karpū* and *perun-tiṇai*.

267. முட்டுவயிற் கழறன் முனிவுமெய்ந் நிறுத்தல்
அச்சத்தி னகற லவன்புணர்வு மறுத்தல்
தூதுமுனி வின்மை தஞ்சிச் சேர்தல்
காதல் கைம்மிகல் கட்டுரை யின்மையென்று
ஆயிரு நான்கே யழிவில் கூட்டம்.
Muṭṭuvayir kaḷaran munivu-mey-n niruttal
Accatti n-akara l-avan-puṇarvu maruttal
Tātu-muni v-inmai tuñci-c cērtal
Kātal kai-m-mikal kaṭṭurai y-inmai-y-enri
Ā-y-iru nāṅkē y-alivil kūṭṭam.

The following eight form the *nimitta* to the meeting of the lover and the lady-love without their minds experiencing any suffering:—admonition when there is an obstacle, controlling anger, evading on account of fear, avoiding union, not feeling angry with the messengers—birds etc., pretending to sleep, being overpowered by passion and keeping silent.

268. தெய்வ மஞ்சல் புரையறந் தெளிதல்
இல்லது காய்த லுள்ள துவர்த்தல்
புணர்ந்துழி யுண்மை பொழுதுமறுப் பாதல்²
அருண்மிக வுடைமை யன்புமிக³ நிற்பல்

1. According to *Pērāṣiriyar* reading, the meaning is a seeking the grace of the God of Dharma.

2. ஆதல் (இளம்.); ஆக்கம் (பேரா.).

3. மிக (இளம்.); தொக (பேரா.).

பிரிவாற் றுமை மறைத்தவை¹ யுரைத்தல்
புறஞ்சொன் மாணுக் களவியொடு தொகைஇச்
சிறந்த பத்துஞ் செப்பிய பொருளே.

Teyva m-añcal purai-y-aran telital
Illatu kāyta l-uḷḷa t-uvarttal
Puṇarntuḷi y-uṇmai polutu-marup p-ātal
Aruṇ-mika v-uṭaimai y-aṇpu-mika nirral
Piriv-ār rāmai maraittavai y-uraittal
Purañ-con māṇā-k kiḷaviyotu tokaii-c
Ciranla pattuñ ceppiya poruḷ-ē.

The following ten too are included among the above mentioned (*i.e.*) from the *nimitta* for *alivil-kūṭṭam*:—fearing God, discerning the correct Dharma, feeling angry towards the lover for some imaginary wrong in him, not being disposed to accept the real favour shown by the lover, telling the truth at the time of union, rejecting at the unsuitable time, being in ecstasy on account of ease of mind, openly exhibiting the height of her love, not being able to put up with separation and relating to the lover the *alar*.

Note 1. *Pērāṣiriyar* takes *maraittavai-y u-uraittal* and *purañ-colmāṇā-k-kiḷavi* as two, while *Iḷampūraṇar* takes them as one.

Note 2. These ten happen after *karpū*.

269. பிறப்பே குடிமையாண்மை யாண்டோடு
உருவு நிறுத்த காம வாயில்
நிறையே யருளே யுணர்வொடு தருவென
முறையுறக் களந்த வொப்பினது வகையே.
Pirapp-ē kuṭimai y-āṇmai y-āṇṭōṭu
Uruvu nirutta kāma vāyil
Nirai-y-ē y-arul-ē y-uṇarvoṭu tiru-v-eṇa
Murai-y-ura-k kiḷanta v-oppinatu vakai-y-ē.

The likeness of the lover and the lady-love is necessary in the following ten:—heredity, character, manliness, age, appearance, love, gentlemanliness, grace, intelligence and wealth.

Note 1. The need for this *sūtra* here is to make the readers understand the feeling experienced by the lover and the lady-love when they see likeness between them with reference to these ten points.

1. மறைத்தவை (இளம்.); மறைந்தவை (பேரா.).

270. நிம்பிரி கொடுமை வியப்பொடு புறமொழி
வன்சொற் பொச்சாப்பு மடிமையொடு குடிமை
இன்புற லேழைமை மறப்போ டொப்புமை
என்றிவை யின்மை யென்மனார் புலவர்.
Nimpiri koṭumai viyappoṭu puramoli
Van-cor poccāppu maṭimaiyoṭu kuṭimai
Inpura l-ēlaimai marappō t-oppumai
Enrivai y inmai y-enmanār pulavar.

Learned men say that the following should be avoided:—
jealousy, cruelty, pride, back-biting, hard words, irresolute-
ness, sluggishness, haughtiness on account of heredity, lower-
ing one's dignity, forgetfulness, and misplaced love on account
of likeness.

271. கண்ணினுஞ் செவியினுந் திண்ணிதி னுணரும்
உணர்வுடை மாந்தர்க் கல்லது தெரியின்
நன்னயப் பொருள்கோ னெண்ணருங் குரைத்தே.
Kaṇṇinuñ cevīyinuṇ tinniti n-uṇarum
Uṇarvutai māntark k-allatu teriyin
Nannayap poruḷ-kō l-eṇṇarun kuraitt-ē.

The *meyppāṭṭi* of fine quality cannot be understood by
those other than they who have correct perspective of things
through correct observation and hearing.

Meyppāṭṭiyal ends.

VII. UVAMAI-Y-IYAL

(Chapter on Simile).

272. வினையன் மெய்யுரு வென்ற நான்கே
வகைபெற வந்த வுவமைத் தோற்றம்.¹
Vinai-payan mey-y-uru v-enra nānk-ē
Vakai-pera vanta v-uvamai-t tōrram.

Simile is based on four kinds of resemblance:—action,
effect, quality and colour.

Note 1. According to *Iḷampūraṇar*, *uvamai* is a noun in
the seventh case and *tōrram* is the subject of *ākum*. *Tōrram*
means 'that which is cognisable to the sense of sight'. Hence
he takes *mey* in the sense of *shape*. Then he tells us that
there are points of resemblance like taste etc., which too have
to be taken to account. *Pērāśiriyar*, on the other hand, takes
uvamai-t-tōrram as a compound word and takes it to be in
apposition to *vinai*, *payan*, *mey* and *uru*, and interprets *mey*
in the sense of *quality* other than *colour*, since it is mentioned
by the word *uru*.

Note 2. *Uvamai*, in earlier Tamil Literature, denotes
both *upamā* (simile) and *upamāna* (the object to which the
object on hand is compared). In this *sūtra*, it refers to
simile. *Uvamai* has another form in *uvamam*; hence *Pērā-
śiriyar* uses the expression *uvama-t-tōrram*.

Note 3. What is the need for this chapter in *Poru-
atikāram*? Since *Poru-atikāram* deals with whatever is neces-
sary for Literature and scholars are in the habit of using
figures of speech in their works and simile is the most im-
portant figure of speech and may be found generally in all
kinds of expression either expressed or suggested, *Tolkāp-
piyaṇār* has dealt with *uvamai y-iyal*.

Why should it follow *Meyppāṭṭiyal*?

Meyppāṭṭiyal deals with the soul of Poetry and *Uvamaiyi-
yal*, with the embellishment of Poetry.

273. வீரவியும் வருடம் மரபின வென்ப.
Viravi-y-um varūum marapina v-eṇṇa.

1. உவமைத்தோற்றம் (இனம்.), உவமைத்தோற்றம் (பேரா.).

They say that traditionally the points of comparison may mingle with one another.

Note 1. This *sūtra* tells us that there may be more than one point of comparison in a simile.

274. உயர்ந்ததன் மேற்றே யுள்ளும் காலே.

Uyarntatan mērrē y-ulluṇ kālai.

Upamāna should be, on examination, of superior nature.

Note 1. *Uvamai* is taken here from the first *sūtra*. It means here *upamāna*. This *sūtra* tells us that generally *upamāna* should be superior to *poruḷ* (*upamēya*).

275. சிறப்பே நலனே காதல் வலியோடு

அந்நாற் பண்பு நிலைக்கள மென்ப.

Cirapp-ē nalan-ē katal valiyōḷu

A-n-nār paṇṇu nilai-k-kala m-enṇa.

They say that simile is used to denote four:—superiority, beauty, affection and heroism in or towards the *upamēya*.

276. கிழக்கிடும் பொருளோ டைந்து மாகும்.

Kilakkitum poruḷō t-aintu m-ākum.

It may be of five kinds including inferiority.

Note : Since simile, in the majority of cases, denotes one of the four mentioned in the 275th *sūtra*, this *sūtra* is not tacked on to it.

277. முதலுஞ் சினையுமென் றுயிரு பொருட்கு

நுதலிய மரபி னுரியவை யுரிய.

Mutal-uṇ cinai-y-um-eṇ r-ā-y-iru poruḷku

Nutaliya marapi n-uriyavai y-uriya.

Whole and part may be compared to what is suitable according to tradition.

Note : The need for this *sūtra* is this:—Scholars may think that only *wholes* may be compared to *wholes* and *parts* to *parts*. This *sūtra* tells them that there is no need for such a restriction so far as simile is concerned. Hence *wholes* may be compared to *either wholes or parts* and *parts* to *either wholes or parts*. The same is expressed by *Iḷampūraṇar*. *Pērāṣiyar* also holds the same view. But he, at the end says,

I. கிழக்கிடும் பொருளோடு (இனம்.); கிழக்கிடு பொருளோடு (பேரா.).

Ikkaruttu ariyār ivarraiyum

Ceppinum vināvinum cinai-mutar kilavikkū (Col. 16)

enṇuḷi ilēcukonṭu uraippa.

What is the exact significance of this statement, it is not easy to determine.

278. சுட்டிக் கூறு யுவம மாயின்

பொருளெதிர் புணர்த்துப் புணர்த்தன¹ கொளலே.

Cuṭṭi-k kūṛā v-uvama m-āyīṇ

Poruḷ-etir puṇarttu-p puṇarttana koḷal-ē.

If the point of comparison is not expressly stated, that which is suitable should be taken into account.

Note : According to *Iḷampūraṇar*, this *sūtra* refers to such expressions where two parallel statements are given without expressly stating that this is *upamāna*. According to *Pērāṣiyar*, this refers to those expressions where the points of comparison (*sāmānya-dharma*) are not mentioned.

279. உவமும் பொருளு மொத்தல் வேண்டும்.

Uvam-um poruḷ-u m-ottal vēṇṭum.

Upamāna and *upamēya* should suit each other.

Note 1. *Tolkāppiyāṇar* uses the word *poruḷ* in the sense of *upamēya*, since it is the object of description.

Note 2. According to *Iḷampūraṇar*, this *sūtra* refers to the fact that *upamāna* and *upamēya* should be on the same level (i.e.) if *upamēya* has one adjunct, the *upamāna* also should have one adjunct and should have neither less nor more adjuncts. According to *Pērāṣiyar*, this tells us that *upamāna* should be suited to *upamēya* as is sanctioned by tradition.

280. பொருளே யுவமஞ் செய்தனர் மொழியினும்

மருளறு சிறப்பினகி துவம மாகும்.

Poruḷ-ē y-uvamañ ceytanar moliyiṇum

Maruḷ-aru cirappiṇ-a. t-uvama m-ākum.

If the *upamēya* is made the *upamāna* (and consequently the *upamāna* is made the *upamēya*), it also comes under *upamā*, if such an expression is considered to possess doubtless beauty.

1. புணர்த்தன (இனம்.); புணர்த்தன (பேரா.).

2. உவமம் (இனம்.); உவமை (பேரா.).

281. பெருமையுஞ் சிறுமையுஞ் சிறப்பிற் றீராக்
குறிப்பின் வருஉ ளெறிப்பா டுடைய.
Perumai-y-uñ cirumai y-uñ cirappir rīrā-k
Kurippin varūu nerippā t-utaiya.

Upamēya and *upamāna* are found in Literature in beautiful passages full of suggestion even when superiority or inferiority is expressed or suggested.

Note 1. The words *poruḷ* and *uvamam* are taken here from the previous *sūtra*.

Note 2. *Sūtra* 279 *supra* mentions that *upamāna* and *upamēya* should have their likeness in an equal degree and this *sūtra* mentions that it may be in an unequal degree in them.

282. அவைதாம்
அன்ன வேய்ப்ப வறழ் வொப்ப
என்ன மான வென்றவை யெனாஅ
ஒன்ற வொடுங்க வொட்ட வாக்க
என்ற வியப்ப வென்றவை யெனாஅ
என்ன விழைய விரப்ப நிகர்ப்பக்
கள்ளக் கடுப்ப வாங்கவை யெனாஅக்
காய்ப்ப மதிப்பத் தகைய மருள
மாற்ற மறுப்ப வாங்கவை யெனாஅப்
புல்லப் பொருவப் பொற்பப் போல
வெல்ல வீழ வாங்கவை யெனாஅ
நாட நளிய நடுங்க நந்த
ஒடப் புரைய வென்றவை யெனாஅ
ஆறு துவமையு¹ மன்னவை பிரவும்
கூறுங் காலைப் பல்குறிப் பினவே.

Avai-tām

Anna v-ēyppa v-urala v-oppa
Enna māna v-enravai y-enāa
Onra v-oṭuṅka v-oṭṭa v-āṅka
Enra viyappa v-enravai y-enāa
Elḷa vilaiya v-irappa nikarppa-k
Kalla-k kaṭuppa v-āṅkavai y-enāa-k
Kāyppa matippa-t takaiya maruḷa
Mārṛa maruppa v-āṅkavai y-enāa-p
Pulla-p poruva-p porpa-p pōla
Vella vīla v-āṅkavai y-enāa

1. உவமையும் (இளம்.); அவையும் (பேரா.).

Nāṭa naliya naṭuṅka nanta
Ōṭa-p puraiya v-enravai y-enāa
Ārā v-uvamai-y-u m-annavai pira-v-um
Kūruṅ kālāi-p pal-kurip pīna-v-ē.

The particles which suggest comparison in diverse ways are:—to mention thirtytwo and more. (1) *anna* (2) *ēyppa* (3) *urala* (4) *oppa* (5) *enna* (6) *māna* (7) *onra* (8) *oṭuṅka* (9) *oṭṭa* (10) *āṅka* (11) *enra* (12) *viyappa* (13) *elḷa* (14) *vilaiya* (15) *virappa* (16) *nikarppa* (17) *kalla* (18) *kaṭuppa* (19) *kāyppa* (20) *matippa* (21) *takaiya* (22) *maruḷa* (23) *mārṛa* (24) *maruppa* (25) *pulla* (26) *poruva* (27) *porpa* (28) *pōla* (29) *vella* (30) *vīla* (31) *nāṭa* and (32) *naliya* etc.

Note: *Pal-kurippina* is a *vinaiyāl-anaiyum-peyar* forming the adjunct of *avai-tām*.

283. அன்ன வாங்க¹ மான விரப்ப
என்ன வறழ்த் தகைய கோக்கோடு
கண்ணிய வெட்டும் வினைப்பா லுவமம்.
Anna v-āṅka māna v-irappa
Enna v-urala-t takaiya nōkkoṭu
Kaṇṇiya v-eṭṭum vinai-p-pā l-uvamam.

The following eight particles *anna*, *āṅka*, *māna*, *virappa*, *enna*, *urala*, *takaiya* and *nōkka* are used when the point of comparison is an action.

Note: It deserves to be noted that *nōkka* is not mentioned in the previous *sūtra* and has to be included under *annavai-piravum*.

284. அன்னவென் கிளவி பிறவொடுஞ் சிவனும்.
Anna-v-en kiḷavi piraṇoṭuñ civaṇum.

The particle *anna* is used when others also are points of comparison.

285. என்ன விழையப் புல்லப் பொருவக்
கள்ள மதிப்ப வெல்ல வீழ
என்றாக் கெட்டே பயனிலை யுவமம்.
Elḷa vilaiya-p pulla-p poruva-k
Kalla matippa vella vīla
Enrāṅ k-eṭṭ-ē payaṇilai y-uvamam.

1. ஆக்கு (இளம்.); ஆக்க (பேரா.).

The following eight *eḷla*, *vilaiya*, *pulla*, *poruva*, *kalla*, *matippa*, *vella* and *vīla* are used when the point of comparison is effect.

286. கடுப்ப வேய்ப்ப மருனப் புரைய
ஒட்ட வொடுங்க வோட¹ நிகர்ப்பவென்று
அப்பா லெட்டே மெய்ப்பா லுவமம்.
Kaṭuppa v-ēyppa marula-p puraiya
Oṭṭa v-oṭuṅka v-ōṭa nikarppa-v-enrū
Ap-pā l-eṭṭ-ē mey-p--pā l-uvamam.

The following eight *kaṭuppa*, *ēyppa*, *marula*, *puraiya*, *oṭṭa*, *oṭuṅka*, *ōṭa* and *nikarppa* are used when the point of comparison is quality.

287. போல மறுப்ப வொப்பக் காய்த்த
நேர வியப்ப நளிய நந்தவென்று
ஒத்துவரு கிளவி யுருவி லுவமம்.
Pōla maruppa v-oppa-k kāyitta
Nēra viyappa naḷiya nanta-v-enrū
Ottu-varu kiḷavi y-uruvi n-uvamam.

The following eight *pōla*, *maruppa*, *oppa*, *kāyitta*, *nēra*, *viyappa*, *naḷiya* and *nanta* are used when the point of comparison is colour.

Note: *Nēra* is not mentioned in the *sūtra* 282. *Viyatta* is the reading here.

288. தத்த மரபிற் றேன்ற மன் பொருளே.
Tatta marapir rōnruman porul-ē.

The meanings of the particles mentioned are those found in Literature.

289. நாலிரண் டாகும் பாலுமா ருண்டே.
Nāl-iraṇ ṭ-ākum pāl-um-ā r-unṭ-ē.

The four (kinds of *upamā* mentioned above) may be doubled.

Note: According to *Iḷampūraṇar*, *vinai* is divided into *vinai* and *vinaiḱkurippu*, *payan* into *narpayan* and *tiṭṭayan*, *mey* into *vaṭivu* and *aḷavu* and *uru* into *nīram* and *kūṇam*. According to *Pērāśiriyar* each is divided into *tokai* and *viri*; *tokai* is where the point of comparison is implied and *viri* is where it is expressed.

1. ஒட்ட (இளம்.); ஒட (பேரா.).

290. பெருமையுஞ் சிறுமையு மெய்ப்பா டெட்டன்
வழிமருந் கறியத் தோன்று மென்ப.
Perumai-y-uñ cirumai-y-u meyppā ṭ-eṭṭan
Vali-marun k-ariya-t tōṇru m-enpa.

Greatness and smallness, they say, appear as points of comparisons in passages beaming with *meyppāṭu*.

Note: From this it is evident that figure of speech gives beauty only in passages which have the soul of *meyppāṭu*.

291. உவமப் பொருளி னுற்ற தணரும்
தெளிமருந் குளவே திறத்திய லான.
Uvama-p poruḷi n-urra t-unarum
Teli-marun k-uḷa-v-ē tirattiya lān-a.

The heart of the poet in using a particular *upamāna* is clearly understood through ripe experience in Literature.

292. உவமப் பொருளை யுணரும் காலே
மருவிய மரபின் வழக்கொடு வருமே.
Uvama-p poruḷai y-unarun kālai
Maruviya marapin valakkoṭu varum-ē.

The significance of the use of a particular *upamāna* is to be understood through the knowledge of tradition.

293. இரட்டைக் கிளவியு மிரட்டை வழித்தே.
Iraṭṭai-k kiḷavi-y-u m-iraṭṭai valittē.

The *upamēya* consisting of a noun and an adjunct has an *upamāna* which also consists of a noun and an adjunct.

294. பிறிதொடு படாது பிறப்பொடு கோக்கி
¹ முன்ன மரபிற் கூறக் காலேத்
துணிவொடு வருஉம் துணிவினோர் கொளினே.
Piritoṭu paṭātu pirappoṭu nōkki
Munna marapir kūruṅ kālai-t
Tuṇivoṭu varūun tuṇivinōr koḷin-ē.

When a thing is described with reference to its origin following the rules of tradition without being compared to any other thing, the object to which it is compared can be seen by scholars through their ripe knowledge in Literature.

Note: This *sūtra* may be taken to refer to *uḷḷurai-y-uvamam* as *Pērāśiriyar* states.

1. முன்னம் (இளம்.); முன்னம் (பேரா.).

295. உவமப் போலி யைந்தென மொழிப.
Uvama-p-pōli y-aint-ena molīpa.

They say that *pseudo-simile* is of five kinds.

Note: *Uvama-p-pōli*, according to *Iḷampūraṇar*, is those figures of speech where the *upamēya* and *upamāna* happen to be the same, or the *upamēya* has no *upamāna* or the *upamāna* is not an object found in nature, but created through the poet's imagination. But *Pērāṣiriyar* takes *uvama-p-pōli* to be identical with *uḷḷurai-y-uvamam*. According to him it should be translated as the 'variety of simile.'

296. தவலறுஞ் சிறப்பினத் தன்மை நாடின
வினையினும் பயத்தினு முறுப்பினு முருவினும்
பிறப்பினும் வருஉந் திறத்த வென்ப.

Taval-arun cīrappin-at tanmai nāṭin
Vinaiyin-um payattin-u m-uruppin-u m-uruvin-um
Pirappin-um varūun tiratta v-enpa.

If it is well described without any flaw, they may have reference to superiority in action, effect, parts, colour and origin.

Note: This *sūtra* defines the five kinds of *uvama-p-pōli*.

297. கிழவி சொல்லி னவளறி கிளவி.
Kilavi colli n-aval-ari kilavi.

If the lady-love makes use of *uvama-p-pōli*, the object described should be within the province of her knowledge.

Note: 1. *Uvama-p-pōli* is taken here from the *sūtra* 295, and becomes the object of *collin*; the word *atu* is taken to be understood after *collin* and forms the subject of *aval-ari-kilavi*. The statement in the *Pērāṣiriyam*, '*uḷḷurai-y-uvamai enpatanai aval-ari-kilavi enratarku peyar-p-payanilai āka colli-k-kolka*' should be '*uvama-p-pōli enpatanai aval-ari-kilavi eluvāy āka...colli-k-kolka*'.

Note 2: The purpose of this *sūtra* is that the author should always be on the guard that, when he makes use of *uvama-p-pōli* through the mouth of the lady-love, he makes use of only such objects as fall within the range of her knowledge. She is not expected to know all the objects even of her region,

298. தோழிச் சாயி னிலம் பெயர்ந் துரையாது.
Tōli-k k-āyi nilam-peyarn t-urayātu.

If the *uvama-p-pōli* is used by the lady's friend, the objects described should not belong to the region other than that of her own.

Note 1. *Uvama-p-pōli* is taken here also from the *sūtra* 295 and forms the subject of *āyin*; *atu* is taken to be understood after *āyin*; *urayātū* is active in form and passive in meaning.

Note 2. This *sūtra* and the previous one are taken to be one *sūtra* in *Pērāṣiriyam*.

299. கிழவோற் காயி னுரனெடு கிளக்கும்.
Kilavōr k-āyi n-uranotu kilakkum.

If the *uvama-p-pōli* is made use of by the lover, it should be within the province of his knowledge.

Note. *Uvama-p-pōli* is taken here also. Since the lover is expected to have a wide experience of different regions, the poet's range of expressions which come through the mouth of the lover is wide.

300. எனோர்க் கெல்லா மிடம்வரை வின்றே.
Enōr-k k-ellā m-iṭam-varai v-inṇē.

If the *uvama-p-pōli* is made use of by others, there is no restriction about the region.

Note. *Pērāṣiriyam* reads this *sūtra* with the previous one as one.

301. இனிதுறு கிளவியுந் துனியுறு கிளவியும்
உவம மருங்கிற் றேன்று மென்ப.
Init-uru kilavi y-un tuniy-uru kilavi-y-um
Uvama maruṅkir rōṇru m-enpa.

They say that the *meyppātū* - pleasure and love-quarrel - will be suggested through the suggested simile.

302. கிழவோட் குவமை¹ யீரிடத் துரித்தே
Kilavōṭ k-uvamai y-ir-iṭat t-urittē.

The suggested simile in the expression of the lady-love deserves to suggest the above two.

Note. *Pērāṣiriyar* takes the word *iṭam* to refer to the regions *marutam* and *neytal*. He further states that there was another reading *piriviṭattū* in place of *ir-iṭattū*, which

1, உவமை (இளம்.); உவமம் (பெரிய.),

should be taken to be incorrect, since it does not correspond to what is found in Literature.

303. கிழவோற் காயி னிடம்வரை வின்றே.
Kilavōṭṭ k-āyi n-iṭam-varai v-inṇ-ē.

There is no restriction with respect to *iṭam* so far as the lover is concerned.

304. தோழியுஞ் செவிலியும் பொருந்துவழி நோக்கிக்
 கூறுதற் குரியர் கொள்வழி யான.
Tōḷi-y-uñ cevili-y-um poruntuvali nōkki-k
Kūrutar k-uriyar koḷvali yāna.

Lady's friend and fostermother will have to make use of it as suits the context.

305. வேறுபட வந்த வவமைத் தோற்றம்
 கூறிய மருங்கிற் கொள்வழிக் கொளாஅல்.
Vēru-paṭa vanta v-uvamai-t tōṛram
Kūriya maruṅkiṭ koḷvali-k koḷāal.

Upamā of a type not mentioned before but found in Literature should be taken into account.

306. ஓரீஇக் கூறலு மரீஇய பண்பே.
Orī-k kūral-u marīiya paṇṇ-e.

It is tradition to describe that an object differs from another.

307. உவமைத் தன்மையு முரித்தென மொழிப
 பயனிலை புரிந்த வழக்கத் தான.
Uvamai-t taṇmai-y-u m-uritt-eṇa molīpa
Payanilai purinta valakkaṭ tān-a.

They say that such expressions where effect - a point of comparison - is mentioned with reference to two objects do come under *upamā*.

308. தமொறு வரலுங் கடிவரை வின்றே.
Taṭumāru varal-uñ kaṭi-varai v-inṇ-ē.

It is not excluded to use expressions suggesting simile in a way different from those mentioned.

Note. *Pērāsīriyar* says that this refers to the expressions where *upamēya* is described as *upamāna* and vice versa; but it has already been plainly stated in *sūtra* 9 *supra*.

309. அடுக்கிய தோற்றம் விடுத்தல் பண்பே
 நிரனிறுத் ¹தமைத்த னிரனிறை சுண்ணம்
 வரன்முறை வந்த மூன்றலக் கடையே.
Aṭukkiya tōṛram viṭuttal paṇṇ-ē
Niranirut t-amaitta niranirai cuṇṇam
Varaṇ-murai vanta mūṇṇ-alaṇ kaṭai-y-ē.

Uvama-v-aṭukku other than *niraniruttamaittal*, *niranirai* and *cuṇṇam* is to be avoided.

Note 1. When one object is compared to another, that object to another, that to another and so on, it is called *uvama-v-aṭukku*. When the *upamēya* is compared to a series of *upamānas* arranged in order, it is called *niraniruttamaittal*. When a series of *upamēyas* are mentioned and their *upamānas* are mentioned together in the same order, it is called *niranirai*. When a series of *upamēyas* are mentioned together and their *upamānas* are given together not in the same order, it is called *cuṇṇam*. The definition of *niranirai* and *cuṇṇam* is given in the *sūtras* 405 and 406 of the *Collatīkāram*.

Note 2. *Pērāsīriyar* takes the first line as one *sūtra* and the other two lines as another *sūtra*. The meaning of the last two lines is, according to him, that *niranirai* is that wherein two groups related to each other consists of words arranged in the same order and is other than the three headed by *cuṇṇam* (i.e.) *cuṇṇam*, *aṭimari* and *molimārru*. There are three defects in this interpretation:—It has no bearing to this chapter; all the four have been explained in detail in the *Eccaviyal* of *Collatīkāram*; and taking *cuṇṇam* under *varaṇ-murai vanta mūṇṇu* is against the flow of words in the *sūtra*.

Uvamai-y-iyal ends.

VIII. CEYYUL-IYAL

(Chapter on Prosody).

310. மாத்திரை யெழுத்திய லசைவகை யெனாஅ
யாத்த சீரே யடியாப் பெனாஅ
மரபே துக்கே தொடைவகை யெனாஅ
நோக்கே பாவே யளவிய லெனாஅ
திணையே கைகோள் ¹கூற்றுவகை யெனாஅ
கேட்போர் கனனே காலவகை யெனாஅ
பயனே மெய்ப்பா டெச்சவகை யெனாஅ
முன்னம் பொருளே துறைவகை யெனாஅ
மாட்டே வண்ணமோ டியாப்பியல் வகையின்
ஆறு தலையிட்ட வைந்நா லைந்தும்
அம்மை யழகு தொன்மை தோலே
விருந்தே யியைபே புலனே யிழைபெனப்²
பொருந்தக் கூறிய வெட்டொடுத் தொகைஇ
நல்லிசைப் புலவர் செய்பு னுறுப்பென
வல்லிதிற் கூறி வருத்துரைத் தனரே.
Māttirai y:eluttiya l-acai-vakai-y-enāa
Yāta cīr-ē y-aṭi-yāp p-enāa
Marap-ē tūkk-ē toṭai-vakai y-enāa
Nōkk-ē pā-v-ē y-aḷaviya l-enāa
Tiṇai-y-ē kaiḱōḷ kūrru-vakai y-enāa
Kēṭpōr kaḷan-ē kāla-vakai y-enāa
Payan-ē meypṭā t-ecca-vakai y-enāa
Munnam poruḷ-ē turai-vakai y-enāa
Māṭṭ-ē vaṇṇamō ti-yāppiyal vakaiyin
Āru talai-y-iṭṭa v-ai-n-nā l-aintum
Ammāi y-aḷaku tonmai tōl-ē
Virunt-ē y-iyaiṭ-ē pulan-ē y-ilaiṭ-enā-p
Porunta-k kūriya v-eṭṭotun tokaii
Nal-l-icai-p pulavar ceyyu l-urupp-enā
Vallitir kūri vakutturai-t tanar-ē.

Scholars of fame have classified in clear terms that the following *twenty-six* along with the *eight* that follow are the limbs of Poetry:—*Māttirai*, *eluttu*, *acai*, *cīr*, *aṭi*, *yāppiu*, *marapu*, *tūkkū*, *toṭai*, *nōkkū*, *pā*, *aḷavu*, *tiṇai*, *kaiḱōḷ*, *kūrru*,

1. பொருள் (இனம்.); கூற்று (பேரா.)

2. என (இனம்.); எனாஅ (பேரா.)

kēṭpōr, *kaḷan*, *kālam*, *payan*, *meypṭā*, *eccam*, *munnam*, *poruḷ*, *turai*, *māṭṭu*, *vaṇṇam*, and *ammai*, *aḷaku*, *tonmai*, *tōl*, *viruntū*, *iyaiṭ*, *pulan* and *ilaiṭ*.

311. அவற்றுள்
மாத்திரை ¹வகைபு மெழுத்தியல் வகையும்
²மேற்கினர் தனவே யென்மனார் புலவர்.
Avarruḷ
Māttirai vakai-y-u m-eluttiyal vakai-y-um
Mēr-kiḷan tana-v-ē y-enmanār pulavar.

Learned men say that, of them, the nature of *māttirai* (*mātrā*) and *eluttu* has been mentioned before, (i.e.) in *Nūnmarapu* of *Eluttatikāram*.

312. குறிலே நெடிலே குறிலினை குறினெடில்
ஒற்றெடு வருதலொடு மெய்ப்பட நாடி
நேரு நிரைபு மென் நிசிற் பெயரே.
Kuril-ē neṭil-ē kuriliṇai kurineṭil
Oṭṭotu varutaloṭu meypṭa nāṭi
Nēr-u nīrai-y-u m-enricir peyar-ē.

(Of them), one short syllable, or one long syllable with or without a consonant after it is called *nēr-acai* and two short syllables or one short syllable followed by a long syllable with or without a consonant after it is called *nīrai-acai*.

Note: The words *acai* and *avarruḷ* are taken here from the first and second *sūtras* respectively.

313. இருவகை புகரமோ டியைந்தவை வரினே
கேர்பு நிரைபு மாகு மென்ப
குறிலினை புகர மல்வழி யான.
Iru-vakai y-ukaramō t-iyaintavai varin-ē
Nērpu nīraipu m-āku m-enpa
Kuril-iṇai y-ukara m-alvaḷi yān-a.

They say that, if they (*nēr* and *nīrai*) are followed by the two kinds of *ukaram* (*murrukaram* and *kurriyal-ukaram*), they are called *nērpu* and *nīraipu* except when one short syllable is followed by *ukaram*.

Note: The third line is taken as a separate *sūtra* by *Pērāsiriyār* which does not seem to be sound.

1. வகை (இனம்.); அளவு (பேரா.).

2. மேற்கினர்தனவே (இனம்.); மேற்கினர்தன்ன (பேரா.)

314. இயலசை முதலிரண் டேனவை யுரியசை.
Iyal-acai mutal-iran t-ēnavai y-uri-y-acai.

The first two (*nēr-acai* and *nirai-y-acai*) are called *iyal-acai* and rest (*nērpacai* and *niraiṭpacai*) are called *uri-y-acai*.

315. தனிக்குறின் முதலசை மொழிசைதத்¹ தாகாது.
Tani-k-kurin mutal acai molī-citain t-ākātū.

A single short syllable cannot be taken as *nēr-acai*, if it necessitates a word to be unnaturally split.

316. ஒற்றெழுத் தியற்றே குற்றிய விகரம்.
Orrelut t-iyarr-ē kurriya l-ikaram.

Kurriyal-ikaram is of the nature of consonants.

317. முற்றிய லுகரமு மொழிசைதத்துக் கொளாது
 நிற்ப வின்றே யீற்றடி மருங்கினும்.
Murriya l-ukaram-u molī-citaittu-k koḷāa
Nirra l-inrē y-irraṭi marunkin-um.

Murriyal-ukaram is not taken as a part of *nērpū* or *niraiṭpū*, if it necessitates a word to be unnaturally split and it does not stand as an *acai* at the end of a foot.

318. குற்றிய லுகரமு முற்றிய லுகரமும்
 ஒற்றெழுதோன்றி நிற்கவும் பெறமே.
Kurriya l-ukaram-u murriya l-ukaram-um
Orroṭu tōnri nirka-v-um perum-ē.

Both *kurriyal-ukaram* and *murriyal-ukaram* followed by a consonant may stand as *acai*.

Note: The word *acai* is taken here from the previous *sūtras*.

319. அசையுஞ் சீரு மிசையொடு சேர்த்தி
 வகுத்தன ருணர்த்தல் வல்லோ ராரே.
Acai-y-uñ cir-u m-icaiyoṭu cērtti
Vakuttana r-uṇarttal vallōr-ār-ē.

The practice of the great is to split a line with reference to *cir* and *acai* as befits *icai* (harmonious sound).

1. சைதத்து (இளம்.); சைதத்து (பேரா.).

320. ஈரசை கொண்டு மூவசை புணர்த்தும்¹
 சீரியைத் திற்றது சீரெனப் படுமே.
Ir-acai koṇṭu mū-v-acai puṇarttum
Cir-iyain tirratu cir-ēna-p paṭum-ē.

Cir is made up of two *acais* or three in harmony with sound and sense.

Note: *Koṇṭu* may be taken as the third case *collurupū*.

321. இயலசை மயக்க மியற்சீ ரேனை
 உரியசை மயக்க மாகிரிய வுரிச்சீர்.
Iyal-acai mayakka m-iyar-cī r-ēnai
Uri-y-acai mayakka m-āciriya v-uriccīr.

Combination of *iyal-acai* forms *iyar-cir* and that of *uri-y-acai* forms *āciriya-v-uriccīr*.

EXAMPLE: *Iyarcir-tēmā, pulimā, karuvilam, kūvilam.*
Āciriya-v-uriccīr, ārrunōkkū, ārruvaravū, varakucōrū, varaku-
taviṭū.

322. முன்னிரை யிறினு² மன்ன வாகும்.
Munnirai y-irinu m-anna v-ākum.

If *nērpū* or *niraiṭpū* is followed by *nirai* at the end, it is also included under *āciriya-v-uriccīr*.

EXAMPLE: *Yārrumaṭai, kuḷattumaṭai.*

323. நேரவ னிற்பி னியற்சீர்ப் பால.
Nēr-ava nirpi n-iyar-cir-p pāl-a.

If *nērpū* or *niraiṭpū* is followed by *nēr* at the end, it comes under *iyar-cir*.

EXAMPLE: *Ārrukkāl, kuḷattukkāl.*

324. இயலசை யீற்றுமு னுரியசை வரினே
 நிரையசை யியல வாகு மென்ப.
Iyal-acai y-irru-mu n-uri-y-acai varin-ē
Nirai-y-acai y-iyala v-āku m-enpa.

They say that, if *iyal-acai* is followed by *uri-y-acai*, it is considered to be similar to *iyal-acai* being followed by *nirai-y-acai*.

EXAMPLE: *Māṅkāṭū, kaḷāṅkāṭū, pāykurāṅkū, kaṭikurāṅkū.*

1. புணர்த்தும் (இளம்.); புணர்த்தும் (பேரா.).

2. இறினும் (இளம்.); இறினும் (பேரா.).

325. துன்பெடை யசைநிலை யாகலு முரித்தே.

Alapetai y-acainilai y-ākal-u m-uritt-ē.

Alapetai may stand as an *acai*.

Note 1. *Iḷampūraṇar* states that in *kaṭā* (*Kural* 585), *kaṭā* is *nirai-y-acai*, and a *nēr-acai*: *Pērāsīriyar* states that *ā* is *tē-mā*. Hence it is evident that *a* which follows *ā* is *alapetai* according to *Tolkāppiyāṇār*. Still it is a piece of wonder that all the commentators—*Iḷampūraṇar*, *Cēṇāvaraiyar*, *Pērāsīriyar* and *Naccinārkkiniyar*—state that *alapetai* has three *mātrās*. This may be due to the fact that they followed the author of the *Viracōliyam* who mistook *alapetai* for *pluta* in Sanskrit.

Note 2: Since the next *sūtra* deals with *orralapetai*, *alapetai* here should be taken to refer to *uyir-alapetai*.

326. ஒற்றள பெட்பினு மற்றென மொழிப.

Orr-ala p-eṭuppinu m-arṛ-ena molipa.

They say that consonantal *alapetai* too is of the same nature (i.e.) it may stand as an *acai*.

EXAMPLE: *Kaṇṇ taṇṇena-k kaṇṭuṇ kēttum* (*Malaipaṭu-kaṭām*, 352)

327. இயற்சீ நிறதிமுன் னேரவ ணிற் பின்

உரிச்சீர் வெண்பா வாரு மென்ப.

Iyar-cī r-iṭuti-mun nēr-ava ṇiṭṭin

Uri-c-cīr veṇpā v-āku m-enpa.

If *nēr-acai* follows *iyar-cīr*, it is called *veṇpā-v-uriccīr*.

EXAMPLE: *Māvālkān, māvarukān, pulivālkān, pulivarukān.*

328. வஞ்சிச் சீரென வகைபெற் றனவே

வெண்சீ ரல்லா மூவசை யென்ப.

Vañci-c cīr-ena vakai-per raṇa-v-ē

Veñcī r-allā mū-v-acai y-enpa.

All the *mūvacai-c-cīr* other than *veṇpā-v-uriccīr* are called *vañci-c-cīr*.

They are sixty in number:

EXAMPLE: *māvālneri, pulivāl-neri, pāmpuvālkān, kaḷiru-vālkān, māvālkāṭu, pulivālkāṭu, pāmpuvālneri, kaḷiruvālneri, māvālpuruppu, pulivālpuruppu, pāmpuvālkāṭu, kaḷiruvālkāṭu, māvāruneri, pulivaruneri, pāmpuvālpuruppu, kaḷiruvālpuruppu,*

māvarukāṭu, pulivarukāṭu, pāmpuvārukān, kaḷiruvārukān, māvā-ruporuppu, pulivaruporuppu, pāmpuvāruneri, kaḷiruvāruneri, māpōkukān, pulipōkukān, pāmpuvārukāṭu, kaḷiruvārukāṭu, māpōkunēri, pulipōkuneri, pāmpuvāruporuppu, kaḷiruvārupo-ruppu, māpōkukāṭu, pulipōkukāṭu, pāmpupōkukān, kaḷirupō-kukān, māpōkuporuppu, pulipōkuporuppu, pāmpupōkuneri, kaḷirupōkuneri, māvālaṅkukān, pulivālaṅkukān, pāmpupōku-kāṭu, kaḷirupōkukāṭu, māvālaṅkuneri, pulivālaṅkuneri, pāmpu-pōkuporuppu, kaḷirupōkuporuppu, māvālaṅkukāṭu, pulivālaṅ-kukāṭu, pāmpuvālaṅkukān, kaḷiruvālaṅkukān, māvālaṅkupo-ruppu, pulivālaṅkuporuppu, pāmpuvālaṅkuneri, kaḷiruvālaṅ-kuneri, pāmpuvālaṅkukāṭu, kaḷiruvālaṅkukāṭu, pāmpuvālaṅku-poruppu, kaḷiruvālaṅkuporuppu.

329. தன்பா வல்வழித் தானடை யின்றே.

Tan-pā v-alvali-t tāṇatai y-inr-ē.

Vañci-y-uriccīr is not found in any *pā* other than *vañci-p-pā*.

330. வஞ்சி மருங்கி னெஞ்சிய வரிய.

Vañci maruṅki n-eñciya v-uriya.

The other *cīrs* (i.e.) *ācīriya-v-uriccīr* and *veṇpā-v-uriccīr* may be found in *vañci-p-pā*.

Note: *Vañci* here refers to *vañci-p-pā*.

331. வெண்பா வரிச்சீ ராசிரிய வரிச்சீர்

இன்பா நேரடித் கொருங்குசிலை யிலவே.

Veṇpā v-uriccī r-ōcīriya v-uriccīr

Inpā nēr-aṭi k-oruṅku-nilai y-ila-vē.

Veṇpā-v-uriccīr and *ācīriya-v-uriccīr* are not found in the foot of *veṇpā* which has four *cīrs*.

Note: *Inpā* is taken by *Iḷampūraṇar* to refer to *veṇpā*. *Pērāsīriyar* says that *inpā-nēr-aṭi* refers to *ācīriya-v-aṭi*.

332. கலித்தனை மருங்கிற் கடிபவும் டெருது¹.

Kalittalai maruṅkiṭ kaṭiya-v-um perāa.

They (*veṇpā-v-uriccīr* and *ācīriya-v-uriccīr*) are not prohibited in *kalittalai-maruṅkiṭ* or *kalippā*.

333. கலித்தனை யடிவயி னேரீற் றியற்சீர்

நிலைக்குறித் தன்றே தெரியு மோர்க்கே.

Kalittalai y-aṭi-vayi nēr-ir riyar-cīr

Nilai-kk-urit t-anr-ē teriyu mōrkk-ē.

Iyarcīr which has *nēr-acai* at the end does not, in the opinion of scholars, appear in the *kaṭṭalai-y-aṭi* of *kalippā*.

334. வஞ்சி மருங்கினு மிறுதி நில்லாது¹.

Vañci maruṅkiṇ-u m-iruti nillātu.

Nēr-irriyarcīr does not stand at the end of a foot in *vañci-p-pā*.

Note: *Nēr-irriyarcīr* is taken here from the previous *sūtra*.

335. இசைநிலை நிறைய நிற்குவது² தாயின்
அசைநிலை வரையார் சீர்நிலை பெறவே³.

Icai-nilai nīraiya nirkuva tāyin
Acai-nilai varaiyār cīr-nilai pera-v-ē.

They do not prohibit *acai* to be considered a *cīr* if it satisfies the harmony of the sound.

336. இயற்சீர்ப் பாற்படுத் தியற்றினர் கொளவே
தளைவகை சிதையாத் தன்மை யான.

Iyar-cīr-p pārpatut t-iyarrīnar koḷal-ē
Talai-vakai citaiyā-t tanmai yān-a.

Ōr-acai-c-cīr may be taken to be similar to *iyarcīr* if no harm is done to *talai*.

Note: *Ōr-acai-c-cīr* is got from the previous *sūtra*.

337. வெண்சீர் நீற்றசை நிரையசை யியற்றே.

Veṇ-cī r-irracai nīrai-y-acai y-iyarre.

The final *acai* in *veṇpā-v-uriccīr* is to function like *nīrai* (in *iyarcīr-acai*).

Note: *Iyar-cīr* is taken from the previous *sūtra*.

338. இன்சீர் நியைய வருகுவ தாயின்
வெண்சீர் வரையா ராசிரிய வடிக்கே.

Inci r-iyaiya varukuva t-āyin
Veṇ-cīr varaiyā r-ācīriya v-aṭikk-ē.

They do not prohibit *veṇpā-v-uriccīr* in *ācīriya-v-aṭi*, if it appears to be sweet to the ear.

339. அந்நிலை மருங்கின் வஞ்சி யுரிச்சீர்
ஒன்றத லுடைய⁴வொரோவொரு வழியே.

A-n-nilai maruṅkiṇ vañci y-uri-c-cīr
Onruta l-uṭaiya v-orō v-oru vali-y-ē.

1. நில்லாது (இளம்.); நில்லா (பேரா.)

2. நிற்குவது (இளம்.); நிற்குவ (பேரா.)

3. பெறவே (இளம்.); பெறவே (பேரா.)

4. ஒரோரு (இளம்.); ஒரோரு (பேரா.)

Vañci-y-uriccīr may come rarely in *ācīriya-v-aṭi* for the same reason, i.e., if it is sweet to the ear.

Note: *Pērāsīriyar* says that the above is allowed in all *ācīriya-v-aṭi* other than *kaṭṭalai-y-aṭi*.

340. நாட்சீர் கொண்ட தடியெனப் படுமே.

Nār-cīr koṇṭa t-aṭi-y-ena-p paṭum-ē.

That which contains four *cīrs* is generally called *aṭi* or foot.

341. அடியுள் எனவே தளையொடு தொடையே.

Aṭi-y-ul ḷana-v-ē talaiyoṭu toṭai-y-ē.

Talai and *toṭai* are found only in the foot (of-four *cīrs*).

342. அடியிறந்து வருத வில்லென மொழிப.

Aṭi-y-irantu varuta l-il-l-ena molīpa.

They say that they are not found in feet other than they.

343. அடியின் சிறப்பே பாட்டெனப் படுமே.

Aṭiyiṇ cirappē pāṭṭ-ena-p paṭum-ē.

A verse which has feet of four *cīrs* is called *pāṭṭu*.

344. நாலெழுத் தாதி யாக வாரெழுத்து

ஏறிய நிலத்தே குறளடி யென்ப.

Nāl-elut t-āti y-āka v-ār-eluttu

Ēriya nilattē kural-aṭi y-enpa.

They say that *kural-aṭi* contains four to six syllables.

345. எழுழுத் தென்ப சிந்தடிக் களவே

ஈரெழுத் தேற்ற மல்வழி யான.

Ēl-elut t-enpa cintatik k-aḷav-ē

Īr-elut t-ērra m-alvali yān-a.

They say that *cintati* contains seven to nine syllables.

346. பத்தெழுத் தென்ப கோடிக் களவே

ஒத்த நாலெழுத் தேற்றலன் கடையே.

Pattelut t-enpa nēr-aṭik k-aḷav-ē

Otta nāl-elut tērralaṇ kaṭai-y-ē.

Nēraṭi or *aḷavati*, they say, contains ten to fourteen syllables.

347. மூவைத் தெழுத்தே கெடிலடிக் களவே

ஈரெழுத்து மிகுதலு மியல்பென மொழிப.

Mā-v-ain t-eluttē neṭil-aṭik k-aḷav-ē

Īr-eluttu mikutal-u m-iyalp-ena molīpa.

They say that *netil-aṭi* contains fifteen to seventeen syllables.

348. மூவா நெழுத்தே கழிநெழற் களவே
ஈரெழுத்து மிகுதலு மியல்பென மொழிப.
Mū-vā r-eluttē kali-netir k-alav-ē
Īr-eluttu mikutal-u m-iyalp-ena molipa.

They say that *kali-netil-aṭi* contains eighteen to twenty syllables.

349. சீர்நிலை தானே யைந்தெழுத் திரவாத.
Cīr-nilai tān-ē y-aintelut t-iravātū.

Any *cīr* does not exceed five syllables.

350. நேர்நிலை வஞ்சிக் காறு மாகும்.
Nēr-nilai vañcik k-āru mākum.

Nēr-nilai-vañci or *vañci* with two *cīrs* may have six syllables too.

Note: *Iḷampūraṇar* reads this *sūtra* with the previous one and adopts the reading *nēr-nirai* for *nēr-nilai*. *Pērāsiriyaṇar* reads them as two *sūtras* and adopts the reading *nēr-nilai*. His opinion seems to be sound.

351. எழுத்தள வெஞ்சினுஞ் சீர்நிலை தானே
குன்றலு மிகுதலு மில்லென மொழிப.
Eluttala v-eñcinuñ cīr-nilai tān-ē
Kuṇṇal-u mikutal-u m-il-l-ena molipa.

The number of *cīr* does neither increase nor decrease though the number of syllables may vary.

352. ¹உயிரில் லெழுத்து மெண்ணப் படாஅ
உயிர்த்திற மியக்க மின்மை யான.
Uyir-il l-eluttu m-enṇa-p paṭāa
Uyirttira m-iyakka m-inmai yān-a.

Sound other than a vowel is not taken to account, since it is not an open sound like a vowel.

Note: 1 This *sūtra* clearly tells us that *eluttu* in the previous *sūtras* refer to syllable.

Note 2: It seems to me that the reading *uyir-al-eluttu* is better than *uyir-il-l-eluttu*. Cf. *avar-al-a* in the first *sūtra* of the *Collatikāram*.

1. உயிரில்லெழுத்து (இளம்.); உயிரிலெழுத்து (பேரா.).

353. வஞ்சி யடியே யிருசீர்த் தாகும்.
Vañci y-aṭi-y-ē y-iru-cīrt t-ākum.

The foot of *vañci-p-pā* has two *cīrs*.

354. தன்சீ ரெழுத்தின் சிறுமை முன்றே.
Tan-cīr-eluttin cirumai mūṇṇē.

Three syllables is the minimum in the *vañci-y-uri-c-cīr*.

355. முச்சீ ரானும் வருமிட னுடை த்தே.
Mu-c-cī rān-um varum-iṭa n-uṭaitt-ē.

There are places where the foot of the *vañci-p-pā* has three *cīrs*.

356. அசைக னாகு மவ்வயி னுன.
Acai-kū n-āku m-a-v-vayi nūn-a.

A syllable may stand as a detached foot in *vañci-p-pā*.

357. சீர்க னுத னேரடிக் குரித்தே.
Cīr-kū n-āta nēr-aṭik k-uritt-ē.

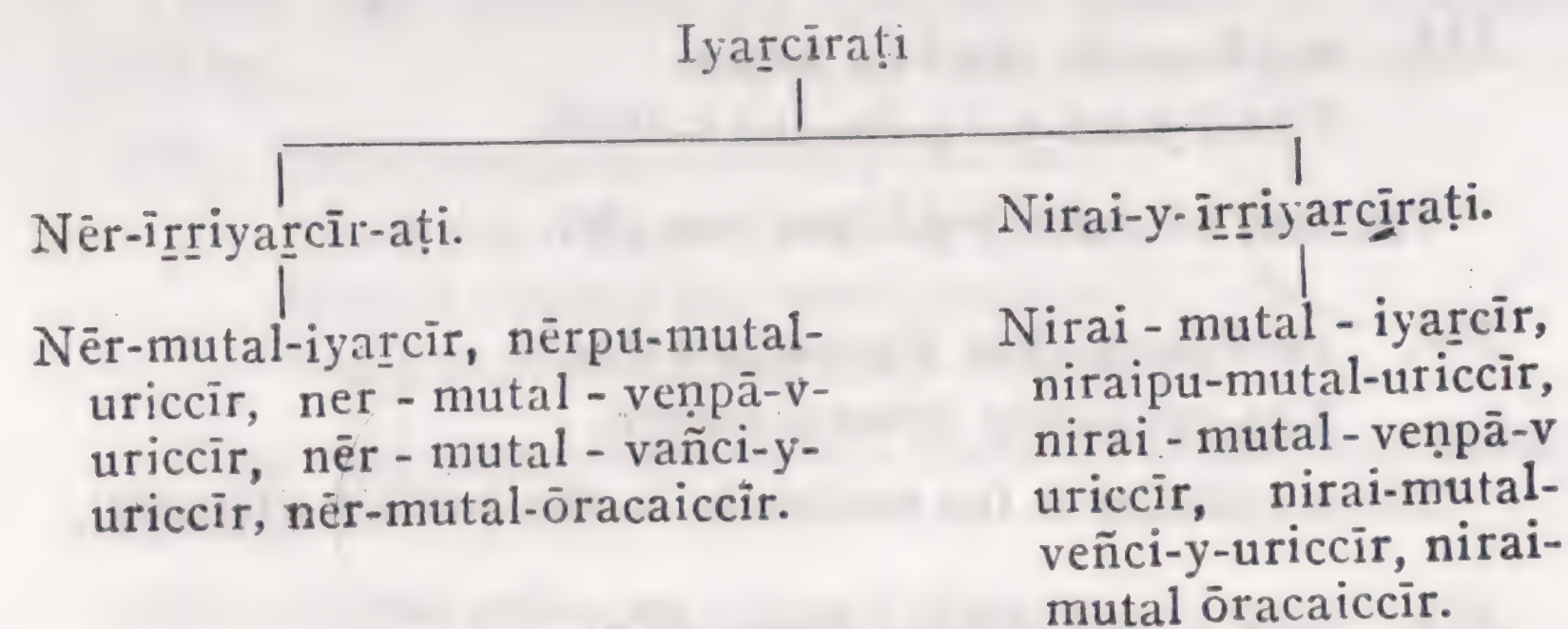
In *alavati*, a *cīr* may stand as a detached foot.

358. ஐவகை யடியும் விரிக்குங் காலே
மெய்வகை யமைந்த பதினேழ் நிலத்த
எழுபது வகையின்¹ வருவில வாதி
அறுநூற் திருபத் தைந்தா கும்மே.
Ai-vakai y-aṭi-y-um virikkuṅ kālai
Mey-vakai y-amainta patinēḷ nilatta
Elupatu vakaiyiṇ valu-v-ila v-āki
Aru-nūr tirupat taint-ā kum-m-ē.

The five feet, when described in detail, with syllables of seventeen kinds from four-syllabled foot to twenty-seven-syllabled foot are, first of all, seventy faultless kinds and then of 625 kinds.

Note 1: The five kinds of feet are: *Kural-aṭi*, *cintati*, *nēraṭi*, *netil-aṭi* and *kali-netil-aṭi*.

Note 2: The seventy kinds of feet are: *iyarcīr-aṭi*, *āciriya-v-uriccīr-aṭi*, *iyarcīr-vellati*, *veṇcīr-aṭi*, *niraṭi-y-irru-vañci-y-aṭi*, *uri-y-acai-y-irru vañci-y-aṭi* and *acai-c-cīr-aṭi*, each being subdivided into ten-kinds.



Similarly *ācīriya-v-uriccīr-aṭi* may have either *nērpū* or *niraipū* at the end and five kinds of initial *cīr* like *nērpū*, *nēr* etc., thus subdividing itself into ten kinds. *Iyarcīr vellāṭi* may have *nēr* or *nirai* at the end, *nēr-īrū* may have the five kinds of initial *cīr*, *niraipū*, *nirai* etc., and *nirai-y-īrū*, *nērpū*, *nēr* etc., thus subdividing itself into ten kinds.

Vēncīr may have *nēr* or *nirai* for the initial *cīr*. They may have at the end *nērpū*, *nēr* etc., or *niraipū*, *nirai* etc., thus subdividing themselves into ten kinds.

Similarly, *nirai-y-īrū-vañci-y-uriccīr*, *uri-y-acai-y-īrū-vañci-y-aṭi* and *acai-c-cīr-aṭi*, each subdivides itself into ten kinds.

Note 3: The five *cīr*, *acai-c-cīr*, *iyarcīr*, *ācīriya-v-uriccīr*, *vēncīr* and *vañci-y-uriccīr*, when followed by any one of them thrice, form $5 \times 5 \times 5 = 625$ kinds of feet.

359. ஆங்கனம்¹ விரிப்பி னனவிற் தனவே
பாங்குற வுணர்ந்தோர் புன்னுங் காலே.
Āṅkanam virippi-n-alav-iran tana-v-ē
Pāṅkurav-unarntōr pannun kālai.

The classification of others like *nār-cīr-aṭi* in that way is endless in the literature of refined scholars.

360. ஐவகை யடியு மாகிரியக் குரிய.
Ai-vakai y-aṭi-y-u m-ācīriyak k-uriya.

Ācīriyappā may have all the five kinds of feet having *nār-cīr*.

361. விராயு விரினு மொருஉநிலை யிலவே.
Virāy varin-u m-orūnilai y-ila-v-ē.

It may not be prohibited if any foot in *ācīriyam* is mixed up with different kinds of *cīr*s.

362. தன்சீர் வகையினுந் தனேநிலை வகையினும்
இன்சீர் வகையி னேந்தடிக்கு முரிய
தன்சீ ருள்வழித் தனேவகை வேண்டா.
Tan-cīr vakaiyinun talai-nilai vakaiyin-um
In-cīr vakaiyi n-aint-aṭikku m-uriya
Tan-cī ruḻvali-t talai-vakai vēṇṭā.

Different kinds of *talai* are not necessary in the stanza which has the prescribed *cīr* and which can have the five kinds of feet, if it sounds well with its *cīr* and *talai*.

Note. *Pērāsīriyar* reads the first two lines as one *sūtra* and the third line as another. The meaning which he gives to the former is this:—There may be five kinds of feet with reference to *ācīriya-v-uriccīr*, *talai-vakai* being suited to it with *in-cīr* (harmony to the ear). The meaning given to the latter is this:—*Vēncīr* does not need *talai-vakai*.

363. சீரியன் மருங்கி னோரசை யொப்பின்
ஆசிரியத் தனையென் றறியல் வேண்டும்.
Cīr-iyāṇ maruṅki n-ōr-acai y-oppin
Ācīriya-t talai-y-en r-ariyal vēṇṭum.

When there are two *cīr*s one following the other, and the final *acai* of the former is identical with the initial *acai* of the latter, it must be said that it is *ācīriya-t-talai*, i.e., if that *acai* is *nēr*, it is called *nēr-onriya-ācīriya-t-talai* and if it is *nirai*, it is called *nirai-onriya-ācīriya-t-talai*. The former *cīr* is *iyar cīr* and the latter is generally one other than it.

364. குறளடி முதலா வளவடி காறும்
உறழ்நிலை யிலவே வஞ்சிக் கென்ப.
Kural-aṭi mutal-ā v-alavaṭi kārūm
Ural-nilai y-ila-v-ē vañcik k-eṇpa.

They say that *vañci-y-uriccīr* does not appear in *kural-aṭi*, *cintāṭi* and *alavaṭi*.

365. அளவுஞ் சிந்தும் வென்னைக் குரிய
தனேவகை யொன்றாத் தன்மை யான.
Alavuñ cintum vellai k-uriya
Talai-vakai y-onrā-t tanmai yān-a.

Vēṇṭā deserve to have *alavaṭi* and *cintāṭi* with non-agreeing *talai*.

1. ஆங்கனம் (இளம்.); ஆங்கனம் (பேரா.).

Note: *Iḷampūraṇar* says that, with agreeing *taḷai*, *neṭilaṭi* may sometimes be found.

366. அளவடி மிகுதி யுளப்படத் தோன்றி
இருநெடி வடியுக் கலியிற் குரிய.
Aḷavaṭi mikuti y-uḷappata-t tōnri
Iru-neṭi l-aṭi-y-un kaliyir k-uriya.

Kalippā deserves to have the two kinds of *neṭil-aṭi*, i.e., *neṭil-aṭi* and *kali-neṭil-aṭi*.

Note: The second line alone is capable of giving the full meaning of the *sūtra*. Hence, the first line seems to have been composed by the author for the sake of clearness. Or, the first line may be taken to suggest that *um* after *iru-neṭil-aṭi* is *murrummai* and not *ecca-v-ummai*.

367. நிரைமுதல் வெண்சீர் வந்துநிரை தட்டல்¹
வரைநிலை யின்றே யவ்வடிக்கென்ப.
Nirai-mutal veṇcīr vantū-nirai taṭṭal
Varai-nilai y-inr-ē y-a-v-aṭik k-enpa.

It is not prohibited with reference to that *aṭi* (*kalippā-v-aṭi*) to have *nirai-mutal-veṇ-cīr* (after *veṇpā-v-uriccīr*).

Note: *Pērāsīriyar* takes *nirai-y-irriyarcīr* and *nirai-y-irracīriya-v-uriccīr* in place of *veṇpā-v-uriccīr* taken by *Iḷampūraṇar*. Both of them are not mentioned in the *sūtra*.

368. விராஅய தனையு மொருஉநிலை யிலவே.
Virāaya taḷai-y-u m-orūu-nilai y-ila-v-ē.

It is not to be prohibited if *taḷai* is of a mixed nature.

Note: *Iḷampūraṇar* holds that *veṇṭaḷai* and *ācīriyattaḷai* may get mixed.

369. இயற்சீர் வெள்ளடி யாசிரிய மருங்கின்
நிலைக்குரி மரபி னிற்பவு முளவே.¹
Iyarcīr vellāṭi y-ācīriya maruṅkin
*Nilaiikkuri marapi nirpa-v-u m-uḷa-v-ē.*²

Veṇpā-v-aṭi with *iyarcīr-veṇṭaḷai* may find a place in *ācīriyappā*.

370. வெண்டனை விரவியு மாசிரியம் விரவியும்
ஐஞ்சே ரடியு முளவென மொழிப.

1. தட்டல் (இளம்.); தட்டினும் (பேரா.).
2. நிற்பவுமுளவே (இளம்.); நிற்கவும் பெறுமே (பேரா.).

Veṇṭaḷai viravi-y-u m-ācīriyam viravi-y-um
Aiñcī r-aṭi-y-u m-uḷa-v-ena molipa.

They say that *ācīriyappā* may have five kinds of feet with *veṇṭaḷai* and *ācīriyattaḷai* mixed together.

Note 1: According to *Iḷampūraṇar*, *ācīriya-maruṅkin* is taken here from the previous *sūtra*.

Note 2: *Pērāsīriyar* thinks that this *sūtra* tells that *kalippā* has five kinds of feet. He further adds *veṇṭalaiyoṭu viravum enavē aiñcīraṭi avarrukku uriyavalla enpatām; enavē kalippāvinṅaṇ varum aiñcīraṭiyāyin a-k-kaliyōcaikku urimai-yuṭaittu enpatām*.

371. அஞ்சே ரடியே யாசிரியத் தனையொடு
நெறிபெற்று வருஉ நேரடி முன்னே.
Aru-cī r-aṭi-y-ē y-ācīriya-t taḷaiyoṭu
Neri-peru varūu nēr-aṭi munṇē.

Foot having six *cīrs* may appear in *ācīriyappā* with *ācīriyat-taḷai* also after *nēr-aṭi* or the foot with four *cīrs*.

Note: *Ācīriya-maruṅkin* is taken here also.

372. எழுசே ரடியே முடுகிய னடக்கும்.
Elu-cī r-aṭi-y-ē mutukiya naṭakkum.

Foot with seven *cīrs* may come in *mutukiyaḷ*, which is a part of *kalippā*.

373. முடுகியல் வரையார் முதலிரண் டடிக்கும்.
Mutukiyaḷ varaiyār mutal-iraṇ ṭ-aṭikkum.

Feet with five and six *cīrs* are not prohibited in *mutukiyaḷ*.

374. ஆசிரிய மருங்கினும் வெண்பா மருங்கினும்
மூவகை யடியு முன்னுத லிலவே.
Ācīriya maruṅkinum veṇpā maruṅkinum
Mūvakai y-aṭi-y-u munṇuta l-ila-v-ē.

The three kinds of feet (of *mutukiyaḷ*) do not make their appearance in *ācīriyappā* and *veṇpā*.

375. ஈற்றய லடியே யாசிரிய மருங்கின்
தோற்ற முச்சீர்த் தாகு மென்ப.
Irraya l-aṭi-y-ē y-ācīriya maruṅkin
Tōrra mu-c-cīr-t t-āku m-enpa.

The penultimate foot in the *ācīriyappā* may, they say, have three *cīrs*.

376. இடையும் வரையார் தொடையுணர்ந் தோரே.¹
Iṭai-y-um varaiyār totai-y-uṇarn tōr-ē.

Scholars in Prosody do not prohibit the last two feet but one from having three *cīrs*.

377. முச்சீர் முரற்கையு னிறையவு நிற்கும்.
Mu-c-cīr murarkaiyu nīraiyaṣu nirkum.

In *kalippā* the penultimate foot may have four *cīrs* instead of three.

Note: *Pērāsīriyar's* interpretation is totally different. It is this: All the feet in *kalippā* may have three *cīrs*.

378. வஞ்சித் தூக்கே செந்துக் கியற்றே.
Vañci-t tūkk-ē centūk k-iyarr-ē.

The feet at the end of *vañciippā* is similar to those of *ācīriya-p-pā*, i.e., the penultimate foot may have three *cīrs* or four.

Note: *Tūkkū* means *irū* (end) and *centūkkū* means *ācīriya-v-irū*.

379. ²வெண்பா வீற்றடி முச்சீர்த் தாகும்
 அசைச்சீர்த் தாகு மவ்வழி யான.
Venpā v-irraṭi mu-c-cīrt t-ākum
Acai-c-cīrtt-āku mav-vali yāṇ-a.

The last foot of a *venpā* has three *cīrs* the last of which is an *acai-c-cīr*.

Note. The two lines are read as separate *sūtras* by *Pērāsīriyar*.

380. நேரீற் றியற்சீர் நிரையு நிரையும்
 சேரேற் றியற்சீர் நிரையு நிரையும்
Nēr-ir r-iyar-cīr nīrai-y-u niraipum
Cīr-ēr r-irūu m-iyarkaiya v-enpā.

They say that the *acai-c-cīr* at the end of *venpā* may be *nīrai* or *niraipū*, if it is preceded by *nērirriyarcīr*.

Note: *Acai-c-cīr* is taken here from the previous *sūtra*.

381. நிரையவ னிற்பி னேரு நேர்பும்
 வரைவின் நென்ப வாய்மொழிப் புலவர்.

1. உணர்ந்தோர் (இளம்.); உணர்வோர் (பேரா.).
 2. வெண்பா (இளம்.); வெண்பாட்டு (பேரா.).

- Nirai-y-ava nīrpi nēru nērpum*
Varai-v-in r-enpā vāy-moli-p pulavar.

Scholars noted for their learning say that *nēr* and *nērpū* are not prohibited there i.e., at the end of *venpā*—if it is preceded by *nirai-y-irriyar-cīr*.

382. எழுசீ நிறுதி யாசிரியன் கலியே.
Elu-cī r-iruti y-ācīriyaṇ kali-y-ē.

The penultimate foot of *kalippā* is of the nature-of *ācīri-yappā* with three *cīrs*.

383. வெண்பா வியலினும் பண்புற முடியும்.
Venpā v-iyalin-um paṇpura muṭiyum.

It may be of the nature of *venpā*.

384. எழுத்து முதலா வீண்டிய வடியின்
 குறித்த பொருளை முடிய நாட்டல்
 யாப்பென மொழிப யாப்பறி புலவர்.
Eluttu mutal-ā v-iṇṭiya v-aṭiyin
Kuritta porulai muṭiya nāṭṭal
Yāpp-ena molipa yāpp-ari pulavar.

Scholars in Prosody say that *yāppū* is that which is made of the limbs mentioned above from *eluttu* to *aṭi*.

385. பாட்டுரை துலே வாய்மொழி பிசியே
 அங்கத ¹முதுசொ லவ்வேழ் சிலத்தும்
 வண்புகழ் மூவர் தண்பொழில் வரைப்பின்
 நாற்பே ரெல்லை யகத்தவர் வழங்கும்
 யாப்பின் வழிய தென்மனார் புலவர்.
Pāṭṭurai nūl-ē vāy-moli pici-y-ē
Aṅkata mutu-co l-a v-v-ēl nilattum
Vaṇ-pukaḷ mūvar taṇ-polil varaippin
Nār-pē r-ellai y-akattavar valaṅkum
Yāppin valiya t-enmanār pulavar.

They say that the material described by the residents of the fertile land of the famous three (Tamil kings) having four big boundaries in *pāṭṭū*, *urai*, *nūl*, *vāy-moli*, *pici*, *aṅkatam* and *mutu-col* is composed in verse form.

Note: The four boundaries mentioned here should be *Vēṅkaṭam* on the north, *Kumari* on the south, Bay of Bengal

1. முதுசொல் (இளம்.); முது சொல்லோடு (பேரா.).

on the east and Arabian sea on the west. This is evident from the *Pāyiram* which comes from the mouth of *Panampāranār*, a class-mate of *Tolkāppiyānār*. *Mūvar* evidently refers to *Cēraṇ*, *Cōlaṇ*, and *Pāṇṭiyaṇ* kings.

386. மரபே தானும்
நாற்சொல் லியலான் யாப்புவுழிப் பட்டன்று.¹
Marapē tāṇ-um
Nār-col l-iyalāṇ yāppu-vali-p paṭṭanru.

Marapū is the form of verse made up of the four kinds of words.

Note: The four kinds of words may refer to *peyar*, *vinai*, *iṭai* and *uri* and *iyarcol*, *tiricol*, *tikai-c-col* and *vaṭacol* which have been explained in detail in *Collatikāram*.

387. அகவ லென்ப தாசிரி யம்மே.
Akava l-enpa t-āciri yam-m-ē.

The *tūkkū* or *ōcai* of *āciriyaṭṭā* is, they say, *ākaval*.

Note 1: Since *tūkkū* follows *marapū* in the first *sūtra* of this chapter, this *sūtra* is taken to deal with it.

Note 2: *Tūkkū* may be translated by the word *rhythm*.

388. ²அக்தன் றென்ப வெண்பா யாப்பே.
A:tan r-enpa venpā yāppē.

They say that it is not the rhythm found in *venpā*.

389. துள்ள லோசை கலியென மொழிப.
Tulla l-ōcai kalī-y-ēna molīpa.

They say that the rhythm suited to *kalippā* is called *tullal*,

390. துங்க லோசை வஞ்சி யாகும்.
Tūṅka l-ōcai vañci y-ākum.

The rhythm suited to *vañci* is called *tūṅkal*.

391. மருட்பா வேளை யிருசா ரல்லது
தானிது வென்னுந் தன்மை யின்றே.
Maruṭpā v-ēṇai y-iru-cā r-allatu
Tāṇ-itu v-ennun tanmai y-inrē.

There is no rhythm peculiar to *maruṭpā* except that it has those belonging to *venpā* and *āciriyaṭṭā*.

1. பட்டன்று (இளம்.); பட்டன (பேரா.).
2. அக்தன் (இளம்.); அக்தான் (பேரா.).

392. ¹அவ்வியல் பல்லது பாட்டாங்குக் கிளவார்.
A-v-v-iyal p-allatu pāṭṭāṅku-k kiḷavār.

They do not compose a verse (*pāṭṭū*) except with those traits.

393. துக்கியல் வகையே யாங்கென மொழிப.
Tūkkiyal vakai-y-ē y-āṅk-ēna molīpa.

They say that the nature of *tūkkū* is the same as is mentioned before.

394. மோனை யெதுகை முரணே யியைபென
நானெறி மரபின தொடைவகை யென்ப.
Mōṇai y-etukai muraṇ-ē y-iyaiṭ-ēna
Nāṇerī marapiṇa toṭai-vakai y-eṇpa.

They say that *toṭai* is traditionally classified into four:—*mōṇai*, *etukāi*, *muraṇ* and *iyaiṭ*.

395. அளபெடை தலைப்பெய வைந்து மாகும்.
Aḷapeṭai talai-p-peya v-aintu m-ākum.

It is of five kinds if *aḷapeṭai* is added to it.

396. பொழிப்பு மொருஉஞ் செந்தொடை மரபும்
அமைந்தவை தெரியி னவையுமா ருளவே.
Polippu m-orūuñ centōṭai marapum
Amaintavai teriyi n-avai-y-um-ā r-uḷa-vē.

In addition to the above, the three kinds of *toṭai-polippū*, *orūu* and *centōṭai* may also be used.

397. நிரனிற்றுத் தமைத்தலு மிரட்டை யாப்பும்
மொழிந்தவற் றியலான் முற்று மென்ப.
Nīranirut t-amaittal-u m-iraṭṭai yāppum
Molintavar r-iyalāṇ murru m-eṇpa.

Toṭai, they say from literature, may be used at intervals or the same *cīr* may be repeated in a foot. The former is called *nīranirai-t-toṭai* and the latter *iraṭṭai-t-toṭai*.]

Pāṭukō pāṭukō pāṭukō pāṭukō.

Nā-vīr r-irunta pūlavīrkāl pāṭukō is an example for *iraṭṭai-t-toṭai*.

398. அடிதொறுத் தலையெழுத் தொப்பது மோனை.
Aḷi-torun talai-y-eḷut t-oppatu mōṇai,

1. அவ்வியல்பு (இளம்.); அவ்வியல் (பேரா.).

Mōnai is the alliteration of the initial sounds of the feet of a verse.

EXAMPLE: Mā-v-um pullam vativayir paṭara
Mā-nir virinta pū-v-uñ kūmpa.

399. அஃதொழித்தொன்றி னெதுகை யாகும்.
A.: t-olīt t-onri n-etukai y-ākum.

Etukai is the alliteration of sounds other than initial ones of the feet of a verse.

EXAMPLE: Anpilā r-ellān tamakk-uriya r-anputaiyār
Enpu m-uriyar pirarkku.

400. ஆயிரு தொடைக்குங் களையெழுத் துரிய.
Ā-y-iru toṭaiḱkūñ kilai-y-elut t-urīya.

Sounds of the same class also may be used in the above two kinds of *toṭai*, i.e., in *mōnai-t-toṭai* and *etukai-t-toṭai*.

Note: *Kilai-y-eluttu* may refer to the vowels and consonants having the same place of articulation and consonants of the same *inam* like *vallinam*, *mellinam*, and *iṭai-y-inam*.

401. மொழியினும் பொருளினு முரணுதன் முரணே.
Moliyin-um poruḷin-u muraṇutaṇ muraṇ-ē.

Muraṇ is that wherein words having *mōnai* or *etukai* have different meanings or words having the same meaning without *mōnai* or *etukai* stand in the corresponding *cīr* of each foot.

Example for *conmuraṇ*:

Iruppi n-anna karuṅkōṭṭu-p punnai
Ponni n-anna nuṇṭā t-uraikkum.

Example for *poruḷ-muraṇ*:

Cirai-kākkūñ kāpp-evaṇ ceyyu makalir
Nirai-kākkūñ kāppē talai (Kura! 57).

Note: *Pērāsiriyaṇ* says that *muraṇ* is of five kinds: *conmuraṇ*, *poruṇmuraṇ*, *collum poruḷum colloṭu muraṇutal*, *collum poruḷum poruḷoṭu muraṇutal* and *collum poruḷum colloṭum poruḷoṭum muraṇutal*.

402. இவ்வா யொப்பினஃ தியைபென மொழிப.
Iruvā y-oppin-a.: t-iyaiṇ-ena molipa.

They say that identity of sounds at the end of each foot in a verse is called *iyaiṇ*.

EXAMPLE: Maṇṭininta nilaṇum
Nilaṇ-ēntiya vicumpum
Vicumputaivaṇu valiyam. (Pura 2).

403. அளபெழி னவையே யளபெடைத் தொடையே.
Aḷap-eḷi n-avai-y-ē y-aḷapeṭai-t toṭai-y-ē.

If there is *aḷapeṭai* at the corresponding *cīr* of each foot, it is called *aḷapeṭai-t-toṭai*.

EXAMPLE: Ōo v-initē y-emakinnōy ceyta-kaṇṭu
Āa mitarpaṭ ṭatū (Kura! 976).

404. ஒருசீ ரிடையிட் டெதுகை யாயின்
பொழிப்பென மொழிதல் புலவ ராரே.
Oru-cī r-iṭai-y-iṭ t-etukai y-āyin
Polipp-ena molital pulava r-ārē.

It is the practice of scholars to call it *polippu* if there is *etukai* in alternate *cīr* of the same foot.

EXAMPLE: Māṇilai makalir nāṇinaṇ kalīya (Pura 78, 10)

Note: *Iḷampūraṇaṇ* thinks that the word *etukai* in the *sūtra* is *upalakṣana* to *mōnai*, *iyaiṇ*, *muraṇ*, and *aḷapeṭai*.

405. இருசீ ரிடையிடி னொருஉவென மொழிப.
Iru-cī r-iṭaiyiṭi n-orūu-v-ena molipa.

They say that, if there is *etukai* in the *cīrs* of the same interrupted by two *cīrs*, it is called *oruṇ*.

EXAMPLE: Cil-vaḷai virali-y-um yāṇ-um vaḷ-viraintu
(Pura 60).

406. சொல்லிய தொடையொடு வேறுபட் டியலின்
சொல்லியற் புலவரது செந்தொடை யென்ப.
Colliya toṭaiyoṭu vērupaṭ t-iyalin
Colliyaṇ pulavaratu centotai y-enpa.

They say that the *toṭai* which differs from those mentioned above is called *centotai* composed by scholars with ordinary words.

EXAMPLE: Kaṭuṇ-tēr kuḷitta-ñella lāṅkaṇ
Velvāy-k kaḷutai-p pullinam pūṭṭi (Pura 15).

407. மெய்பெறு மரபிற் றெடைவகை தாமே
ஐயீ ராயிரத் தாறெஞ் ஞாற்றெடு
தொண்டுதலை யிட்ட பத்தக்குறை யெழுதாற்
றென்பஃ தென்ப வுணர்ந்திடு றெனே.

Mey-peru marapiṛ- toṭai-vakai tām-ē
Ai-y-i r-āyirat t-āraiñ nūrroṭu
Tonṭu-talai y-iṭṭa pattu-k-kurai y-elunūr
Ronpa: t-enpa v-unarntici nōr-ē.

Experienced scholars say that *toṭai*, as is found in literature, is of 13699 kinds.

Note 1: *Iḷampūraṇar* mathematically arrives at the following results:—

Mōnai-t-toṭai 1019, *etukai-t-toṭai* 2473, *muraṇtoṭai* 2, *Iyaipu-t-toṭai* 182, *Aḷapeṭai-t-toṭai* 159, *Polippu-t-toṭai* 654, *Orūut-toṭai* 654, *centoṭai* 8556.

Note 2: Taking *tonṭu* to mean nine, *Pērāsiriyaṛ* gives the number 13708 (13699+9).

Note 3: Bhavanandam Pillai's edition says in the foot notes that *Uraiyāciriyaṛ* reads *elu-nūrronrū* but in *Iḷampūraṇam* edition it is not so found. It further says that *Naccinārkkiniyaṛ's* number is 6291.

408. தெரிந்தனர் விரிப்பின் வரம்பில வாசும்.¹
Terintanaṛ virippin varampila v-ākum.

It will become endless if scholars well versed in literature begin to divide it further.

409. ²தொடைநிலை வகையே யாங்கென மொழிப.
Toṭai-nilai vakai-y-ē y-āṅk-ena molipa.

They say that the classification of *toṭai* is of the sort mentioned above.

Note: I am not able to see clearly the need for this *sūtra*. What is *nōkkū*?

410. மாத்திரை முதலா வடிநிலை காறும்
 நோக்குதற் காரண நோக்கெனப் படுமே.
Māttirai mutal-ā v-aṭinilai kārum
Nōkkutar kāraṇa nōkk-ena-p paṭum-ē.

The grace from *māttirai* to foot which arrests the attention of the reader is called *nōkkū*.

1. ஆகும் (இளம்.); பங்கும் (பேரா.).

2. தொடைநிலைவகையே (இளம்.); தொடைவகையிலையே (பேரா.).

Note 1: It is the *nōkkū* that distinguishes a poetic verse from a versified prose.

Note 2: *Iḷampūraṇar* classifies *nōkkū* into *oru-nōkkū* *pala-nōkkū* and *iṭai-y-iṭṭa nōkkū*.

How is *pā* classified?

411. ஆசிரியம் வஞ்சி வெண்பாக் கலியென
 நாலியற் றென்ப பாவகை விரியே.
Āciriyaṁ vañci veṇpā-k kali-y-ena
Nāl-iyar r-enpa pā-vakai viriyē.

They say that *pā* is classified into four kinds: *āciriyaṁ*, *vañci*, *veṇpā*, and *kali*.

412. அந்நிலை மருங்கி னறமுத லாகிய
 மும்முதற் பொருட்கு முரிய வென்ப.
A-n-nilai maruṅki n-ara-muta l-ākiya,
Mu-m-mutar poruṭku m-uriya v-enpa.

They say that all the four kinds of verses are used, when the three objects of human pursuit *aṛam*, *poruḷ*, and *inṇam* are described.

413. பாவிரி மருங்கனைப் பண்புறத் தொகுப்பின்
 ஆசிரி யப்பா வெண்பா வென்றாங்கு
 ஆயிரு பாவினு ளடங்கு மென்ப.
Pā-viri maruṅkinai-p paṇp-ura-t tokuppin
Āciri ya-p-pā veṇpā v-enrāṅkū
Ā-y-iru pāvīnu l-aṭaṅku m-enpa.

If the four kinds of *pā* are properly compressed, they may come under the two-*āciriyaṁ* and *veṇpā*.

414. ஆசிரிய நடைத்தே வஞ்சி யேனை
 வெண்பா நடைத்தே கலியென மொழிப.
Āciriya nāṭaitt-ē vañci y-ēnai
Veṇpā nāṭaitt-ē kali-y-ena molipa.

They say that *vañci* falls under *āciriyaṁ-pā* and *kali* under the other kind, *veṇpā*.

415. வாழ்த்தியல் வகையே நாற்பாக்கு முரித்தே.
Vāḷttiyaḷ vakai-y-ē nār-pākkū m-uritt-ē.

Stanzas paying homage to Gods and the Great may be composed in all the four kinds of verses.

Note: *Pērāsiriyaṛ* says that the objects to which homage is paid are (1) God, (2) sages, (3) cow, (4) brahmans, (5) kings, (6) rain and (7) country.

416. வழிபடு தெய்வ நிற்புறக் காப்பப்
பழிதீர் செல்வமொடு வழிவழி சிறந்து
பொலிமி னென்னும் புறநிலை வாழ்த்தே
கலிநிலை வகையும் வஞ்சியம் பெருஅ.
Vali-paṭu tēyva nir-puraṇ kāppa-p
Paḷi-tīr celvamotu vali-vali cirantū
Polimi n-ennum pura-nilai valtt-ē
Kali-nilai vakai-y-um vañci-y-um perāa.

The *puraṇilai valttū* of the type 'May you prosper for generations to come with spotless fortune, you being protected by your family deity' is not composed either in *kali* or *vañci*.

417. வாயுறை வாழ்த்தே யவையடக் கியலே
செவியறி வுறையென வவையு மன்ன.
Vāyurai valtt-ē y-avai-y-ataḥ k-iyal-ē
Cevi-y-ari v-urūu-v-ena v-avai-y-u m-anna.

Vāyurai-valttū, *avai-y-atakkū* and *cevi-y-ari-v-urūu* are of the same nature, i.e., they are not composed in *kalippā* or *vañciṭṭā*.

What is *vāyurai-valttū*?

418. வாயுறை வாழ்த்தே வயங்க நாடின
வேம்புக் கடுவும் போல வெஞ்சொல்
தாங்குத லின்றி வழிநனி பயக்கு மென்று
ஓம்படைக் கிளவியின் வாயுறத் தற்றே.
Vāy-urai valtt-ē vayanṅka nāṭin
Vēmpuṇ kaṭu-v-um pōla veñ-col
Tāṅkuta l-inri vali-nanī payakkum-enrū
Ōmpaṭai-k kiḷaviyīn vāy-ura-t t-arrē.

Vāy-urai-valttū is, on close examination, the thrusting of salutary advice without avoiding harsh words like the administering of bitter and pungent medicine.

What is *avai-y-atakkū*?

419. அவையடக் கியலே யறிபத் தெரியின்
வல்லா கூறினும் வகுத்தனர் கொண்மினென்று
எல்லா மாந்தர்க்கும் வழிமொழித் தன்றே.
Avai-y-ataḥ k-iyal-ē y-arirapa-t teriyīn
Vallā kūrinum vakuttanar koṇmin-enrū
Ellā māntarkkum vali-molin t-anr-ē.

Avai-y-atakkū is, if well examined, one's modest expression to all to discriminate what is good in his unworthy sayings and take it.

What is *cevi-y-ari-v-urūu*?

420. செவியுறை தானே
பொங்குத லின்றிப் புரையோர் நாப்பண்
அவிதல் கடனெனச் செவியுறுத் தன்றே.
**Cevi-y-urai tān-ē*
Ponkuta l-inri-p puraiyōr nāppan
Avital kaṭan-ena-c cevi-y-urūt t-anr-ē.

Cevi-y-urai is that which is brought to the ear of one who stands in submission without assuming superior airs in the midst of learned men,

421. ஒத்தா ழிசையு மண்டில யாப்பும்
குட்டமு நேரடிக்கொட்டின வென்ப.
Ottā l-icai-y-u maṇṭila yāppum
Kaṭṭam-u nēr-aṭik k-oṭṭina v-enpa.

They say that *ottālicai*, a limb of *kalippā*, *maṇṭila-yāppu* of *āciriyappā* and *kuṭṭam*, another limb of *kalippā* have their feet consisting of four *cīrs*.

Note 1: *Kuṭṭam* and *taravu* are synonyms.

Note 2: *Pērācīriyar* takes that this holds good to *kuṭṭam* in *ottā-l-icai-k-kali* and *maṇṭila-yāppū*. But he himself states under the *sūtra* 114 that *three* are mentioned here.

422. குட்ட யெருத்தடி யுடைத்து மாகும்.
Kuṭṭa m-eruttatī y-uṭaittu m-ākum.

Kuṭṭam may have its penultimate foot (having three *cīrs*).

Note 1: The above is the meaning of *Ilampūraṇar*. *Pērācīriyar*'s meaning is 'that *kuṭṭam* may come in the penultimate foot also.

423. மண்டிலக் குட்ட மென்றிவை யிரண்டும்
செந்தூக் கியல வென்மனார் புலவர்.
Maṇṭilan kuṭṭa m-enrivai y-irantūm
Centūk k-iyala v-enmanār pulavar.

Learned men say that the above mentioned two *maṇṭilam* and *kuṭṭam* are of the nature of *centūkkū* i.e. they have *akaval-ōcai*.

Note: *Centūkkū* is an *aymoli-t-tokai* and is synonymous with *āciriyappā*.

424. நெடுவெண் பாட்டே குறுவெண் பாட்டே
கைக்கிளை பரிபாட் டங்கதச் செய்யுளோடு
ஒத்தவை யெல்லாம் வெண்பா யாப்பின.
Netu-ven pātt-ē kuru-ven pātt-ē
Kaikkilāi paripāṭ t-aṅkata-c ceyyulōṭi.
Ottavai y-ellām venpā yāppina.

Netu-venpāttū, kuru-venpāttū, kaikkilāi, paripāttū, and aṅkatam have the *yāppū* of *Venpā*.

425. கைக்கிளை தானே வெண்பா வாகி
ஆசிரிய வியலான் முடியவும் பெறுமே.
Kaikkilāi tān-ē venpā v-āki
Āciriya v-iyalān muṭiyavum perum-ē.

Kaikkilāi may have the first two feet like *venpā* and the last two feet like *āciriyaṭpā*.

Note: Such a stanza is called *maruṭpā*.

426. பரிபா டல்லே தொகைநிலை வகையின்
இதுபா வென்னு மியனெறி யின்றிப்
பொதுவாய் நின்றற்கு முரித்தென மொழிப.
Paripā ṭāl-l-ē tokai-nilai vakaiyin
Itu-pā v-ennu m-iyāneri y-inri-p
Potuvāy nirrarku m-uritt-ena molipa.

They say that *paripāṭal* has no metre of its own, but may be composed in all metres.

427. கொச்சக மராகஞ் சுரிதக மெருத்தொடு
செப்பிய நான்குந் தனக்குறுப் பாகக்
கமங் கண்ணிய நிலைமைத் தாகும்.
Koccaka m-arākañ curitaka m-eruttotū
Ceppiya nāṅkun-tanakurup p-āka-k
Kāmaṇ kaṇṇiya nilaimait t-ākum.

Paripāṭal has the following four limbs: *Koccakam, arākam, curitakam, and eruttū*.

Note: *Paripāṭal* is taken here from the previous *sūtra*.

428. சொற்சீ ரடியு முடுகிய லடியும்
அப்பா நிலைமைக் குரிய வாகும்.
Cor-ṭi r-aṭi-y-u muṭukiya l-aṭi-y-um
A-p-pā nilaimai-k k-uriya v-ākum.

Paripāṭal may have *cor-cir-aṭi* and *muṭukiyaḷ-aṭi*.

What is *cor-cir-aṭi*?

429. கட்டுரை வகையா னெண்ணோடு புணர்ந்து
முற்றடி¹ யின்றிக் குறைவுசீர்த் தாகியும்
ஒழியசை யாகியும் வழியசை புணர்த்தும்²
சொற்சீர்த் திறுதல் சொற்சீர்க் கியல்பே.
Kaṭṭurai vakaiyā n-enṇotu puṇarntū
Murraṭi y-inri-k kuraivu-cirt t-āki-y-um
Oḷi-y-acai y-āki-y-um vaḷi-y-acai puṇarttum
Cor-cir-t-tirutal cor-cirk k-iyalp-ē.

The nature of *cor-cir-aṭi* is that it may be in the form of prose, it may consist of one or two feet, it may have the final *cir* defective by one or two *acais* and it may have an *acai* standing in place of a *cir* or a word standing in place of a *cir*.

Note: For the definition of *muṭukiyaḷ-aṭi* see *sūtras* 372 and 373.

430. அங்கதத் தானே யரிதபத் தெரியின்
செம்பொருள் கரந்த தெனவிரு வகைத்தே.
Aṅkatan tān-ē y-aritapa-t teriyin
Cemporuḷ karanta t-ena-v-iru vakaitt-ē.

Aṅkatam (satirical stanza), if carefully examined, is of two kinds: *Cemporuḷ* and *karantatū*.

431. செம்பொரு ளாயின் வசையெனப் படுமே.
Cem-poru ḷ-āyin vacai-y-ena-p paṭum-ē.
Aṅkatam of the kind of *cemporuḷ* is called *vacai*.

432. மொழிகரந்து³ மொழியினது பழிகரப் பாகும்.
Moli-karantu moliyin-atu paḷikarap p-ākum.

If the idea is not directly expressed in *aṅkatam* but is suggested, it is called *paḷi-karappū*.

433. செய்யுட் டாமே யிரண்டென மொழிப.
Ceyyut ṭām-ē y-irant-ena molipa.

They say that *ceyyuḷ* (stanza) is of two kinds.

What are they?

434. ⁴புகழொடும் பொருளொடும் புணர்ந்தன் றாயின்
செவியுறைச் செய்யு னென்மனார் புலவர்.

1. முற்றடி (இளம்.); முட்டடி (பேரா.)
2. புணர்த்தும் (இளம்.); புணர்ந்தும் (பேரா.)
3. மொழியின் (இளம்.); சொல்லின் (பேரா.).
4. புகழொடும் (இளம்.); துகளொடும் (பேரா.).

*Pukaḷoṭum poruḷoṭum puṇarntaṇ r-āyīn
Cevi-y-urāi-c ceyyu ḷ-enmaṇār pulavar.*

If it deals with the fame or aṇam, poruḷ and inṇam, it is called *ceviyurāi-c-ceyyuḷ*.

Note. *Ceyyuḷ* is taken here from the previous *sūtra*.

435. வசையொடு நசையொடும் புணர்ந்தன் ருயின்
அங்கதச் செய்யு னென்மனார் புலவர்.

*Vacaiyoṭu nacaiyoṭum puṇarntaṇ r-āyīn
Aṅkata-c ceyyu ḷ-enmaṇār pulavar.*

Learned men say that the stanza of satire and mockery is called *aṅkatam*.

436. ஒத்தா ழிசைக்கலி கலிவெண் பாட்டே
கொச்சக முறமுொடு கலிநால் வகைத்தே.

*Ottā ḷicai-k-kali kali-ven pāṭṭē
Koccaḱa m-urāḷoṭu kali-nāl vakaitt-ē.*

Kali is of four kinds: *ottāḷicai-k-kali*, *kali-ven-pāṭṭu*, *koccaḱam* and *urāḷ-kali*.

437. அவற்றுள்
ஒத்தா ழிசைக்கலி யிருவகைத் தாகும்.
*Avarruḷ
Ottā ḷicai-k-kali y-iruvakait t-ākum.*

Of them *ottāḷicaikkali* is of two kinds.

What are they?

438. இடைநிலைப் பாட்டே¹ தரவுபோக் கடையென
நடை²நவின் றொழுமுமொன்றென மொழிப.
*Iṭai-nilai-p pāṭṭ-ē taravu-pōḱ kaṭai-y-eṇa
Naṭai-naviṇ r-oluku m-onr-eṇa molipa.*

One of them has the following four limbs: *iṭai-nilai-p-pāṭṭu*, *taravu*, *pōḱku* and *aṭai*.

Note 1. *Iṭai-nilai-p-pāṭṭu* is synonymous with *tāl-icai*; *pōḱku*, *vāram*, *aṭakkiyal* and *curitakam* are all synonymous: *aṭai* is synonymous with *taṇi-c-col*.

Note 2. Though the natural order of the four is *taravu*, *iṭainilappāṭṭu*, *aṭai* and *pōḱku*, it is not observed in this *sūtra*. But their natural order is suggested by the following four *sūtras*.

1. பாட்டே (இளம்.); பாட்டு (பேரா.).
2. நவின்று (இளம்.); பயின்று (பேரா.).

What is *taravu*?

439. தரவே தானு நாவடி யிழிபாய்
ஆறி ரண்டயர் பேறவும்¹ பெறுமே.
*Tarav-ē tān-u nāl-aṭi y-ilipāy
Āri raṇṭ-uyar p-ēra-v-um perum-ē.*

Taravu has four feet for the minimum and twelve feet for the maximum.

440. இடைநிலைப் பாட்டே
தரவகப் பட்ட மரபின வென்ப.
*Iṭainilai-p pāṭṭ-ē
Taravakap paṭṭa maraṭina v-enpa.*

They say that *tāḷici* has its feet less than *taravu*.

Note. *Iḷampūraṇar* says that *tāḷicai* has only *two* or *three* feet; *Pērāsiriyaṇar* says that its feet may range from *eleven* to *two*.

441. அடைநிலைக் கிளவி தாழிசைப் பின்னர்
நடைநவின் றொழுமு மாங்கென மொழிப.²
*Aṭai-nilai-k kiḷavi tāḷicai-p pinṇar
Naṭai-naviṇ r-oluku m-āṅk-eṇa molipa.*

They say that *aṭai-nilai-k-kiḷavi* appears after *tāḷicai*.

442. போக்கியல் வகையே வைப்பெனப் படுமே
தரவிய லொத்து மதனகப் படுமே
புரைதி ரிறுதி நிலையுரைத் தன்றே.
*Pōkkiyal vakai-y-ē vaipp-eṇa-p paṭum-ē
Taraviya l-ottu m-aṭan-akap paṭumē
Purai-ti r-iruti nilai-y-urait taṇr-ē.*

Pōḱku is otherwise called *vaippu* and its feet are the same as in *taravu* or less and it forms the spotless concluding portion of the stanza.

Note: The first line is taken as a separate *sūtra* by *Pērāsiriyaṇar*.

443. ஏனை யொன்றே
தேவர்ப் பராஅய முன்னிலைக் கண்ணே.
*Enai y-onrē
Tēvar-p parā aya munṇilaiḱ kaṇṇ-ē.*

1. சயர்வும் பிரவும் (இளம்.); உயர் பேறவும் (பேரா.).
2. ஆங்கெனமொழிப (இளம்.); ஆங்கென் கிளவி (பேரா.).

The other kind of *ottālicai-k-kali* is used to extol gods in person.

444. அதுவே
வண்ணக மொருபோ கெனவிரு வகைத்தே.
Atu-v-ē
Vaṇṇaka m-oru-pō k-eṇa-v-iru vakaitt-ē.
It is of two kinds: *Vaṇṇakam* and *orupōkū*.
What is *vaṇṇakam*?

445. வண்ணகத் தானே
தரவே தாழிசை யெண்ணே வாரமென்று
அந்நால் வகையிற் றேன்று மென்ப.
Vaṇṇakan tān-ē
Tarav-ē tālicai y-eṇ-ṇ-ē vāram-eṇṇū
A-n-nāl vakaiyir rōṇru m-eṇpa.

They say that *vaṇṇakam* has the following four limbs—*taravu*, *tālicai*, *eṇ* and *vāram*.

446. தரவே தானும்
நான்கு மாறு மெட்டு மென்ற
நேரடி பற்றிய நிலைமைத் தாகும்.
Taravē tān-um
Nāṅku m-āru m-eṭṭu menra
Nēr-aṭi parriya nilaimait t-ākum.

The *taravu* of *vaṇṇaka-v-ottālicai* has four, six or eight feet, each having four *cīrs*.

447. ஒத்துமூன் றுகு மொத்தா ழிசையே
தரவிற் சுருங்கித் தோன்று மென்ப.
Ottu-mūn r-āku m-ottā licai-y-ē
Taravir curuṅki-t tōṇru m-eṇpa.

They say that *ottālicai* will be of lesser length than *taravu* and may consist of three feet of equal length.

448. அடக்கியல் வாரந் தரவோ டொக்கும்.
Aṭakkiyal vāran taravō t-okkum.

The *vāram* otherwise known as *aṭakkiyal* is similar to *taravu*.

449. முதற்றோடை பெருகிச் சுருங்கும னெண்ணே.
Mutarroṭai peruki-c curuṅkuma n-eṇ-ṇ-ē.

Eṇ is that where the *ṭoṭai* will gradually diminish in length.

450. எண்ணிடை யொழித லேத மின்றே
சின்ன மல்லாக் காலையான.
Enṇitai y-olita l-ēta m-inr-ē
Cinna- m-allā-k kālai yān-a.

There is no harm if the limb *eṇ* is not found in the absence of *tāni-c-col*.

Note: 1. *Ētam* and *cinṇam* are the *tadbhava* of *Skt. hēta* and *chinna*.

Note: 2. The second line of this *sūtra* suggests that *tāni-c-col* also forms a limb to *vaṇṇakam* in addition to the four mentioned.

Note: 3. *Pērāśiriyar*, on the other hand, takes *enṇitai* in the sense of *iṭai-y-eṇ* which is, according to him, one of the four *eṇ*—*mutanilai-y-eṇ*, *iṭai-y-eṇ*, *kāṭai-y-eṇ* and *cīrreṇ*.

451. ஒருபோ கியற்கையு மிருவகைத் தாகும்.
Orupō k-iyarkai-y-u m-iru-vakait t-ākum.

Orupōkū also is of two kinds.

Note: Cf. *sūtra* 444.

What are they?

452. கொச்சக வொருபோ கம்போ தரங்கமென்று
ஒப்ப நாடி யுணர் தல் வேண்டும்.
Koccaka v-orupō k-ampō taranṅkam-eṇṇū
Oṭṭa nāṭi y-uṇartal vēṇṭum.

One should understand that they are *koccaka-v-orupōkū* and *ampōtaranṅkam*.

453. தரவின் றுகித் தாழிசை பெற்றும்
தாழிசை யின்றித் தரவுடைத் தாகியும்
எண்ணிடை யிட்டுச் சின்னக் குன்றியும்
அடக்கிய வின்றி யடிநிமிர்ந் தொழுகியும்
யாப்பினும் பொருளினும் வேற்றுமை யுடையது
கொச்சக வொருபோ காகு மென்ப.
Tarav-in rāki-t tālicai perṇum
Tālicai y-inri-t taravutai-t t-ākiyum
Eṇ-ṇ-iṭai y-iṭṭu-c cinṇaṇ kunriyum
Aṭakkiya l-inri y-aṭi-nimirn t-oḷukiyum
Yōppin-um poruḷin-um vēṇṇumai y-uṭaiyatū
Koccaka v-orupō k-āku m-eṇpa.

Koccaka-v-orupōkū may have all the limbs deficient in *taravu*, *tālicai*, *tāniccol* or *curitakam* and may vary in *yāppū* and *poruḷ*.

454. ஒருபான் சிறுமை யிரட்டியத னுயர்பே.
Orupān cirumai y-irattiyata n-uyarpē.

Its feet vary from ten to twenty.

Note. *Ataṇ aṭi* is taken to be understood.

455. அம்போத ரங்க மறுபதிற் றடித்தே
செம்பால் வாரஞ் சிறுமைக் கெல்லே.
Ampōta raṅka m-arupatiṭ r-aṭittē
Cempāl vāraṇ cirumai-k k-ellai.

Ampōtaraṅkam varies its feet from sixty to thirty.

Note. *Pērāsiriyaṭ* takes, *cempāl* and *vāram* to mean thirty and fifteen respectively.

456. எருத்தே கொச்சக மராகஞ் சிற்பெண்
அடக்கியல் வாரமொ டந்நிலைக் குறித்தே.
Erutt-ē koccaka m-arākaṇ cirreṇ
Aṭakkiyal vāramo ṭ-an-nilaik k-uritt-ē

Taravu, *koccakam*, *arākam*, *cirreṇ* and *aṭakkiyal-vāram* are its limbs.

457. ஒருபொரு ணுதலிய வெள்ளடி யியலான்
திரிபின்றி முடிவது¹ கலிவெண் பாட்டே.
Oru-poru ṇutaliya vellaiṭi y-iyalān
Tiripinri muṭivatu kali-veṇ pāṭṭ-ē.

Kali-veṇ-pāṭṭi deals with one topic and has all the feet *vellaiṭi* (those pertaining to *veṇpā*).

458. தரவும் போக்கு மிடையிடை² மிடைந்தும்
ஐஞ்சீ ரடுக்கியு மாறுமெய் பெற்றும்
வெண்பா வியலான் வெளிப்படத் தோன்றும்
பாநிலை வகையே கொச்சகக் கலியென
நூனவில் புலவர் நுவன்றறைந் தனரே.
Taravum pōkku m-iṭai-y-iṭai miṭaintum
Aiñcī r-aṭukki-y-u m-āru-mey perrum
Veṇpā v-iyalān velippaṭ-ṭ tōṇrum
Pā-nilai vakai-y-ē koccaka-k kali-y-eṇa
Nūnavil pulavar nuvaṇṇ-arain tanar-ē.

Scholars of literature have said that *koccaka-k-kali* may have *taravu* and *pōkku* in the middle, may have its feet con-

1. முடிவது (இளம்); வருவது (பேரா.).

2. இடையிடை (இளம்); பாட்டிடை (பேரா.).

sisting of five *cīrs*, may have six limbs and may have the nature of *veṇpā*.

Note: 1. The six limbs are taken by *Iḷampūraṇar* to be (1) *taravu*, (2) *tālicai*, (3) *taṇi-c-col* (4) *curitakam* (5) *cor-cīr-aṭi* and (6) *muṭukiyal-aṭi* or *arākam*.

But, *āru-mey-perrum* means, according to *Pērāsiriyaṭ*, *iru-cīr-aṭukkū āru-cīr-perrum*.

Note: 2. *Pērāsiriyaṭ* takes the first three lines as one *sūtra* and the remaining lines as another. But *Iḷampūraṇar* takes all the five lines as one *sūtra*. *Iḷampūraṇar*'s view seems to be sound.

459. கூற்று மாற்றமும் மிடையிடை மிடைந்து
போக்கின் ருத லுறழ்கலிக் கியல்பே.
Kūrru mārram-u m-iṭai-y-iṭai miṭaintu
Pōkk-iṇ r-āka l-ural-kalik k-iyalp-ē.

There is no harm if *ural-kali* has within it one's speech and another's reply.

460. ஆசிரியப் பாட்டி னனவிற் கெல்லே
ஆயிர மாகு மிழிபுமூன் றடியே.
Āciriyaṭ pāṭṭi n-aṭavir k-ellai
Āyira m-āku m-iṭipu-mūn r-aṭiy-ē.

The limit of the extent of *āciriyaṭpā* ranges from thousand to three feet.

461. நெடுவெண் பாட்டே¹ முந்நான் கடித்தே
குறு வெண் பாட்டிற் களவேழ் சீரே.²
Neṭu-veṇ pāṭṭ-ē mu-n-nān k-aṭi-t t-ē
Kuru-veṇ pāṭṭir k-aṭavēḷ cīr-ē.

Neṭu-veṇpā may have twelve feet and *kuru-veṇpā* has seven *cīrs*.

Note: The upper limit of *veṇpā* is twelve feet and the lower limit is two feet one of which has only three *cīrs*.

462. அங்கதப் பாட்டள வவற்றே³ டொக்கும்.
Aṅkata-p pāṭṭ-aḷa va-varrō ṭ-okkum.

1. முந்நான்கு (இளம்.); முந்நால் (பேரா.).

2. பாட்டிற் களவேழ் சீரே (இளம்.); பாட்டி னனவெழு சீரே (பேரா.).

3. அனவவற்றெடு (இளம், கத்.); அவற்றளவோடு (பேரா.).

The range of *ankatappāṭṭu* is similar to them, i.e., the outer range is twelve feet and the inner range is two feet.

463. கலிவெண் பாட்டே கைக்களைச் செய்யுள்
செவியறி வாயுறை புறநிலை யென்றிவை
1தொகைநிலை மரபி னடியில வென்ப.
Kali-ven pāṭṭ-ē kaikkilai-c ceyyu!
Cevi-y-ari vāyurai puranilai y-enrivai
Tokai-nilai marapi n-aṭi-y-ila v-enpa.

Kali-ven-pāṭṭu and stanzas dealing with *kaikkilai*, *cevi-y-ari*, *vāyurai*, and *puranilai* have no limit in their range, i.e., they may have any number of feet.

464. புறநிலை வாயுறை செவியறி வுறாவெனத்
திறநிலை மூன்றுத் திண்ணிதிற் றெரியின்
வெண்பா வியலினு மாகிரிய வியலினும்
பண்புற முடியும் பாவின் வென்ப.
Pura-nilai vāyurai cevi-y-ari v-urūu-v-ena-t
Tira-nilai mūnrun tinnitir reriyin
Veṇpā v-iyalinu m-āciriya v-iyalinum
Paṇp-ura mutiyum pāvina v-enpa.

Puranilai, *vāyurai* and *cevi-y-arivurūu*, all these three, are, on examination, composed in *maruṭpā* (*āciriyaṭpā* followed by *venpā*).

Note: *Puranilai* is the poem invoking the tutelary deity of a chief to shower prosperity on his family. *Vāyurai* is the poem wherein salutary advice is given. *Cevi-y-arivurūu* is the poem wherein a chief is instructed in the path of virtue.

465. பரிபாடல்லை¹
காலீ ரைம்ப துயர்படி யாக
ஐயைத் தாரு மிழிபடித் தெல்லை.
Paripāṭal-l-ē
Nāl-i r-aimpa t-uyar-paṭi y-āka
Ai-y-ain t-āku m-ilī-paṭik k-ellai.

The range of *Paripāṭal* is from twenty-five to four hundred feet.

1. தொகைநிலை மரபின் (இளம்.); தொருநிலையளவின் (பேரா.).
2. பரிபாடல்லை (இளம்., கச்.); பரிபாடெல்லை (பேரா.).

466. அளவியல் னதையே யனைவரைப் படுமே.
Aḷaviyal vakai-y-ē y-anai-vakai-p paṭum-ē.

The classification of *aḷaviyal* is of the sort mentioned above.

Note: Nothing will be materially lost in the absence of this *sūtra*. It may be said that this *sūtra* suggests that the description of *aḷaviyal* is over.

467. எழுநிலத் தெழுந்த செய்யுட் டெரியின்
அடிவரை யில்லன வாறென மொழிப.
Elu-nilat t-elunta ceyyuṭ ṭeriyin
Aṭi-varai y-illana v-ār-ena molipa.

Of the stanzas in the seven kinds of poetry, six are not limited in extent, i.e., there is no restriction of feet.

Note:—Cf. the *sūtra* 385.

468. அவைதாம்
நூலி னுன வுரையி னுன
கொடியொடு புணர்ந்த பிசியி னுன
ஏது நுதலிய முதுமொழி யான
மறைமொழி னுனத் த மந்திரத் தான
கூற்றிடை வைத்த குறிப்பி னுன.
Avai-tām
Nūli-nāna v-urayyi nān-a
Noṭiyotu puṇarnta piciyi nān-a
Ētu nutaliya mutumoli yān-a
Maṇaimoli kiḷanta mantirat tān-a
Kūrriṭai vaitta kurippi nān-a.

They are in *nūl*, *urai*, *pici* (riddle couched in words), *mutumoli* (proverbs supported by reasons), *mantras* and in suggestive poems.

469. அவற்றுள்
நூலெனப் படுவது நுவலுக் காலே
முதலு முடிவு மாறுகோ ளின்றித்
தொகையினும் வகையினும் பொருண்மை காட்டி
உண்ணின் றகன்ற வுரையொடு புணர்ந்து¹
நுண்ணிதின் வினக்க லதுவதன் பண்பே.
Avarru!
Nūl-eṇap paṭuvatu nuvalun kālai
Mutal-u mutivu māruko ḷ-inri-t

1. புணர்ந்து (இளம்.); பொருந்தி (பேரா.).

பொருளொடு புணர்ந்த நகைமொழி யானுமென்று
உரைவதை நகையே காண்கென மொழிப.

Pāṭṭitai vaitta kurippi nān-um
Pā-v-in r-elunta kilavi yān-um
Poruṇ-māra p-illā-p poymmolī yān-um
Poruḷotu punarnta nakai-molī yān-um-ēṇṇu
Urai-vakaiṇaṭai-y-ē nānk-ēna molipa.

The course of *urai*, they say, is of four kinds:—the connecting link in the middle of a verse, the commentary in the form of prose, fabulous sayings and sayings creating laughter.

477. அதுவே தானு மிருவகைத் தாகும்.
Atu-v-ē tān-u m-iru-vakai-t t-ākum.

It is of two kinds.

Note. *Iḷampūraṇar* says that each of the four mentioned in *sūtra* 476 may be with reference to men or women. He then adds in his commentary under the next *sūtra* that *atu* may refer to *poruḷotu punarnta nakai-molī*. But what they two are is not mentioned. *Pērāśiriyar*, on the other hand, mentions that the above four may be clubbed into two, the former two into one and the latter two into the other.

478. ஒன்றே மற்றுஞ் செவிலிக் குரித்தே
ஒன்றே யார்க்கும் வரைநிலை யின்றே.
Onrē marruñ cevilik k-uritt-ē
Onrē yārkkum varainilai y-inrē.

One is within the province of *cevilī* and the other, all are not forbidden, to make use of.

479. ஒப்பொடு புணர்ந்த வுமத் தானும்
தோன்றுவது கிளந்த துணிவி னானும்
என்றிரு வகைத்தே பிசினிலை வகையே.
Oppotu punarnta v-uvmat tān-um
Tōṇruvatu kilanta tunivi nān-um,
Enṇiru vakaitt-ē pici-nilai vakai-y-ē.

Riddle is of two kinds: one that is suggested through the point of comparison and the other that is suggested through tradition.

480. நுண்மையுஞ் சுருக்கமு மொளியு முடைமையும்
மென்மையு மென்றிவை விளங்கத் தோன்றிக்
குறித்த பொருளை முடித்தற்கு வருஉம்
அது நுதலிய முதுமொழி யென்ப.

Nunmai-y-uñ curukkam-u m-oli-y-u m-utaimai-y-um
Menmai-y-u m-enr-ivai vilanka-t tōṇri-k
Kuritta porulai mutittarku varūum
Ētu nutaliya mutumolī y-enpa.

They say that *mutu-molī* (proverb) intended to suggest the reason of the desired object is couched in elegant, short, bristling and tender expressions.

Note. *Mutu-col* is the word used in the *sūtra* 385 to denote *mutu-molī*.

481. நிறைமொழி மாந்த மாணையிற் கிளக்கும்¹
மறைமொழி தானே மந்திர மென்ப.
Nirai-molī mānta r-āṇṇiyir kilakkum
Marai-molī tān-ē mantira m-enpa.

They say that *mantra* whose meaning is not explicit is the production of the mind of seers whose words never fail to have its effect.

Note. *Mantiram* is expressed by the word *vāy-molī* in the *sūtra* 385.

482. எழுத்தொடுஞ் சொல்லொடும் புணரா தாகப்
பொருட்புறத் ததுவே குறிப்பு மொழியே.
Ēluttoṭuñ colloṭum punarā t-āki-p
Poruṭ-purat tatu-v-ē kurippu molī-y-ē.

Kurippu-molī is that which suggests a meaning outside the range of the literal meaning of the words.

Note. *Iḷampūraṇar* says that, since the author uses the word *aṅkalam* in *sūtra* 385 and *kurippu-molī* here, it should refer to *vacai*. *Pērāśiriyar*, on the other hand, says that *vāymolī* of *sūtra* 385 corresponds to *kurippu-molī*. *Pērāśiriyar's* view does not seem to be sound.

483. பாட்டிடைக் கலந்த பொருள வாசுப்
பாட்டி னியல பண்ணத் திய்யே.²
Pāṭṭitai-k kalanta poruḷa v-āki-p
Pāṭṭi n-iyala paṇṇat tiyyē.

Paṇṇatti is that which is in the form of a *pāṭṭu* which is capable of being sung.

Note. *Pērāśiriyar's* meaning is totally different.

1. கிளக்கும் (இளம்.); கிளந்த (பேரா.).

2. (இளம்.); இயல்பே (பேரா.).

It is this:—*Pannatti* is a composition where poetry and prose are mingled and which treats of an old topic.

484. அதுவே தானும் பிசியொடு மானும்.
Atu-v-ē tān-um piciyotu mānum.

It has the same number of feet as *pici*.

Note. *Pērāṣiriyar* necessarily differs from *Iḷampūraṇar* here also. He tells us that this too is within the province of *cevilī* as *pici* and the *um* suggests that it may resemble *poymmolī* and *nakai* found in *sūtra* 476.

485. அடிநிமிர் களவி யீரா ராகும்.
Aṭi-nimir kiḷavi y-īr-ā r-ākum.

The number of feet of *panṇatti* is of twelve kinds:—four, five, six etc.

486. அடியிகந்து வரினுங் கடிவரை யின்றே.
Aṭi-y-ikantu varinuṅ kaṭi-varai y-inrē.

It is not prohibited if the number of feet exceeds them.

Note. *Iḷampūraṇar* reads this *sūtra* and the previous one as one, while *Pērāṣiriyar* reads them as two.

487. ¹களரியல் வகையிற் களந்தன தெரியின்
அளவியல் வகையே யனைவகைப் படுமே.
Kiḷariyal vakaiyir kiḷantana teriyin
Aḷaviyal vakai-y-ē y-anai-vakai-p paṭum-ē.

The classification of *aḷaviyal* is of so many kinds if it is examined on the lines of those mentioned above.

488. கைக்களை முதலா வேழ்பெருந் திணையும்
முற்களந் தனவே முறையி னான.²
Kaikkilāi mutal-ā v-ēl-perun tiṇai-y-um
Mur-kiḷan tana-v-ē muraiyi nān-a.

The seven major *tiṇais* commencing with *kaikkilāi* have already been described in their order.

489. காமப் புணர்ச்சியு மிடந்தலைப் படலும்
பாங்கொடு தழாஅலுந் தோழியிற் புணர்வுமென்று
ஆங்கநால் வகையினு மடைந்த சார்வொடு
மறையென மொழிதன் மறையோ ராதே.

1. களரியல் (இளம்.); களரிய (பேரா.).

2. முறையினான (இளம்.); முறைநெறி வகையின (பேரா.).

Kāma-p punarcci-y-u m-ītantalai-p paṭal-um
Pāṅkoṭu talāal-un tōliyiṇ punarvum-enrū
Āṅka-nāl vakaiyiṇ-u m-aṭainta cārvoṭū
Marai-y-ena molitan maraiyō r-ār-ē.

The way of sages well-versed in *Vēdas* is to say that *kaḷavu* consists of meeting through love, obstacles on the way, winning the help of a friend by the hero and meeting the lady through the help of lady's friend.

490. மறைவெளிப் படுதலுந் தமரிற் பெறுதலும்
இவைமுத லாகிய வியனெறி திரியாது
மலிவும் புலவியு மூடலு முணர்வும்
பிரிவொடு புணர்ந்தது கற்பெனப் படுமே.
Marai-veli-p paṭutal-un tamariṇ perutal-um
Ivai-muta l-ākiya v-iyāneri tiriyaṭu
Malivum pulavi-y-u m-ūtal-u m-unarvum
Pirivoṭu punarntatu karp-ena-p paṭumē.

Kaḷavu becoming known to all, winning the lady's hand through her relatives, enjoying according to human nature, pleasure, conjugal union, love-quarrel, and its end and separation fall under *karpū*.

491. மெய்பெறு மவையே கைகோள் வகையே.
Mey-peru m-avai-y-ē kaikōl vakai-y-ē.

Those two—*kaḷavu* and *karpū* form *kaikōl*.

492. பார்ப்பான் பாங்கன் ரோழி செவிலி
சீர்த்தகு சிறப்பிற் கிழவன் கிழத்தியோடு
அளவியன் மரபி னறுவகை யோரும்
களவிற் களவிக் குரிய ரென்ப.
Pārppān pāṅkan rōli cevili
Cir-t-taku cirappir kiḷavan kiḷattiyōṭū
Aḷaviyan marapi n-aru-vakai yōr-um
Kaḷavir kiḷavik k-uriya r-enpa.

They say that traditionally the following six are qualified to speak during *kaḷavu*:—Brahman, lover's friend, lady's friend, foster mother, the lover and the lady-love, of whom the last two are evidently very prominent.

493. பாணன் கூத்தன் விறலி பரத்தை
ஆணஞ் சான்ற வறிவர் கண்டோர்
பேணுதகு சிறப்பிற் பார்ப்பான் முதலா
முன்னுறக் களந்த வறுவொடு தொகைஇத்
தொன்னெறி மரபிற் கற்பிற் குரியர்.

Pāṇaṇ kūttan virali parattai
Āṇaṇ cāṇra v-arivar kaṇṭōr
Pēnu-taku cirappir pārppān mutal-ā
Muṇ-ṇ-ura-k kilanta v-aruvāroṭu tokai-t
Tonneri marapir karpir k-uriyar.

The following six along with the six mentioned above beginning with Brahman worthy of company, form, from tradition, the speakers in *karpū*:—*pāṇaṇ*, *kūttan*, *virali*, courtesan, learned men and passers-by attached to the lover and the lady.

Note. The third line in this *sūtra* is not absolutely necessary. It, perhaps, explains why *pārppān* heads the list in the previous *sūtra*.

494. ஊரு மயலுஞ் சேரி யோரும்
 நோய்மருந் கறிநருந் தந்தையுந் தன்னையும்
 கொண்டெடுத்து மொழியப் படுத லல்லது
 கூற்றவ னின்மை யாப்புறத் தோன்றும்.
Ūr-u m-ayal-uṇ cēri yōr-um
Nōy-marun k-arinar-un tantai-y-un tannai-y-um
Koṇṭ-etuttu moliya-p paṭuta l-allatū
Kūrrava ṇ-inmai yāppura-t tōṇrum.

The villagers, neighbours, the residents of the street, those who are in the know of the different stages of love-sickness and the father and the elder brother of the lady do not have their say directly in literature and it is reported by one other than they.

495. கிழவன் நன்னெடுந் கிழத்தி தன்னெடுந்
 நற்றாய் கூறன் முற்றத் தோன்றது.
Kilavan rannoṭuṇ kilatti tannoṭum
Narrāy kūraṇ murra-t tōṇrātū.

The mother of the lady-love never has her say either with the lover or the lady.

496. ஒண்டொடி மாதர்க் கிழவன் கிழத்தியொடு
 கண்டோர் மொழிதல் கண்ட தென்ப.
Oṇṭōṭi mātar-k kilavan kilattiyotū
Kaṇṭōr molital kaṇṭa t-enpa.

They say that passers-by have their say with women furnished with fine ornaments, the lover and the lady-love.

Note 1. *Oṇṭōṭi-mātar* refers to the lady's mother, foster mother and friend.

Note 2. *Pērāsiriyaṇ* seems to take *oṇṭōṭi-mātar* as an adjunct to *kaṇṭōr* and tells us that they have their say only when they meet the lover and the lady-love together.

497. இடைச்சர மருங்கிற் கிழவன் கிழத்தியொடு
 வழக்கிய லாணையிற் கிளத்தற்கு முரியன்.
Iṭai-c-cura marunkir kilavan kilattiyotū
Valakkiya l-ānaiyir kilattarku m-uriyan.

The lover may, according to tradition, have his say towards the lady-love in the middle of the desert.

498. ஒழிந்தோர் கிளவி கிழவன் கிழத்தியொடு
 மொழிந்தாக் குரியர் முன்னத்தி நெடுத்தே.
Oḻintōr kilavi kilavan kilattiyotū
Molintān k-uriyar munnatti n-eṭutt-ē.

All other than the lover and the lady-love have their say towards the lover or the lady-love or both according to the etiquette suited to the time and place.

Note: *Pērāsiriyaṇ* takes this *sūtra* to refer to *kaṇṭōr*.

499. மனையோள் கிளவியுந் கிழவன் கிளவியுந்
 நினையுந் காலைக் கேட்குந் ரவரே.
Manaiyōḷ kilavi-y-uṇ kilavan kilavi-y-um
Ninaiyuṇ kālai-k kēṭkuna r-avar-ē.

The sayings of the lady and the lover are addressed to them i.e., the ten mentioned above.

500. பார்ப்பா ரறிவ ரென்றிவர் கிளவி
 யார்க்கும் வரையார் யாப்பொடு புணர்த்தே.¹
Pārppā r-ariva r-enriṇar kilavi
Yārkkum varaiyār yāppotu puṇartt-ē.

They do not prohibit the saying of brahmāns and scholars in the form of verse addressed to anybody.

501. பரத்தை வாயி லெனவிரு வீற்றும்
 கிழத்தியைச் சுட்டாக் கிளப்புப் பயனிலவே.
Parattai vāyi l-eṇa-v-iru vīrrum
Kilattiyai-c cuttā-k kilappu-p payaṇ-ila-v-ē.

1. புணர்த்தே (ஐனம்.); புணர்த்தே (பேரா.).

The sayings of the courtesan and the interceders are of no use, if they are made to be heard by the lady love.

Note: *Pērāsīriyar* reads the *sūtra* 'oru-neri' before this *sūtra*. *Ilampūraṇar* reads it after the *adhikāra* of *kētpōr* ends.

502. வாயி லுசாவே தம்மு ஞரிய.
Vāyi l-ucā-v-ē tam-mu l-uriya.

The deliberation of interceders may be among themselves.

503. ஞாயிறு திங்க ளறிவே நானே
கடலே கானல் விலங்கே மரனே
புலம்புறு பொழுதே புள்ளே நெஞ்சே
அவையல பிறவு நுதலிய¹ நெறியான்
சொல்லுந் போலவுந் கேட்குந் போலவும்
சொல்லியாக் கமையு மென்மனார் புலவர்.
Nāyiru tiṅka l-ariv-ē nāṇ-ē
Kaṭal-ē kāṇal vilāṅk-ē maraṇ-ē
Pulamp-uru polut-ē pul-l-ē neñcē
Avai-y-ala pira-v-u nutaliya neriyāṇ
Colluna pōla-v-uñ kēṭkuna pōla-v-um
Colliyaṇ k-amaiyu m-enmaṇār pulavar.

Learned men say that the following are found in literature as if they express their ideas and listen to the speech of others:—sun, moon, intelligence, shyness, sea, mirage, beast, tree, time of soliloquy, bird, mind etc.

504. ஒருநெறிப்பட்டாக் கோரியன் முடியும்
கரும நிகழ்ச்சி யிடமென மொழிப.
Oru-neri-p paṭṭāṇ k-ōr-iyāṇ mutiyum
Karuma nikaḷcci y-iṭam-ena molipa.

They say that *iṭam* is that wherein an incident pertaining to minor topic within a major topic takes place.

Note: The word *iṭam* here and the word *kaḷaṇ* in *sūtra*, are synonymous.

505. இரப்பே நிகழ்வே யெதிர தென்னும்
திறத்தியன் மருங்கிற் நெறிந்தன ருணரப்²
பொருணிகழ் வுரைப்பது கால மாகும்.
Irapp-ē nikaḷv-ē y-etira t-ennum
Tirattiyaṇ maruṅkiṇ r-erintana r-uṇara-p
Poruṇikaḷ v-uraippatu kāla m-ākum.

1. நுதலிய (இளம்.); நவலிய (பேரா.).

2. உணர (இளம்.); உள்ள (பேரா.).

Time is that when one is said to happen with reference to the past, the present and the future.

Note: The *sūtra* "Kālan tāṇē mūṇṇena molipa" and the following *sūtra* in the *Vinaiyiyal* of *Collatikāram* deal with the classification of time and the above *sūtra* here deals with its definition.

506. இதுநனி பயக்கு 1மிதன்மா நென்னும்
தொகுநிலைக் கிளவி பயனெனப் படுமே.
Itu-nani payakku mitanmā r-ennum
Toku-nilaiḱ kiḷavi payan-enap paṭum-ē.

If the fact that this will surely result from this, is not expressed in words, it is called *payan*.

507. உய்த்துணர் வின்றித் தலைவரு பொருண்மையின்²
மெய்ப்பட முடிப்பது மெய்ப்பா டாகும்.
Uyttuṇar v-inri-t talai-varu poruṇmayiṇ
Meyppaṭa mutippatu meypṭā ṭākum.

If the description of an object is so vivid that one can enjoy it with hair bristling, eyes shedding tears etc. it is called *meyppāṭu*.

508. எண்வகை யியனெறி பிழையா தாகி
முன்னுறக் கிளந்த முடிவின் ததுவே.
En-vakai y-iyāneri pilaiyā t-āki
Munnura-k kiḷanta mutivina t-atu-v-ē.

It is, unfailingly, of eight kinds and is of the nature mentioned above.

509. சொல்லொடுங் குறிப்பொடு முடிவுகொ ளியற்கை
புல்லிய கிளவி யெச்ச மாகும்.
Colloṭuṇ kurippoṭu mutivu-koliyarkai
Pulliya kiḷavi y-ecca m-ā-kum.

Eccam is a stanza whose meaning is completed through some word or suggestion.

510. இவ்விடத் திம்மொழி யிவரிவர்க் குரியவென்று
அவ்விடத் தவரவர்க் குரைப்பது³ முன்னம்.
I-v-v-iṭat t-i-m-moli y-ivar-ivark k-uriya-v-enru
A-v-v-iṭat t-avar-avark k-uraippatu munnam.

1. இதன்மாறு (இளம்.); இதனான் (பேரா.).

2. பொருண்மையின் (இளம்.); பொருளான் (பேரா.).

3. உரைப்பது (இளம்.); உரைப்பதை (பேரா.).

Munnam is that which indicates the qualified speaker and the qualified person to be spoken to.

Note: *Iṭam* in this *sūtra* is an *upalakṣaṇa* to *kālam*.

511. இன்பமு மிடம்பையும் புணர்வும் பிரிவும்
ஒழுக்கமு மென்றிவை யிழுக்குநெறி யின்றி
இதுவா கித்தினைக் குறிப்பொரு ளென்னுது¹
பொதுவாய் நிற்பல் பொருள்வகை யென்ப.

Inṭam-u m-iṭumpai-y-um puṇarv-um piriv-um
Oḷukkam-u m-enrivai y-ilukku-neri y-inri
Itu-v-ā k-i-t-tinai k-kuripporu l-ennātu
Potu-v-āy nirral poruḷ-vakai y-enpa.

They say that *poruḷ* is that which is common to all *tinai*s other than those which are peculiar to particular *tinai*s and do not trespass the limits which are the source of pleasure and pain, union and separation and right conduct.

512. அவ்வவ மாக்களும் விலங்கு மன்றிப்
பிறவவன் வரினுந் திறவதி னுடித்
தத்த மியலான் மரபொடு முடியின்
அத்திறந் தானே துறையெனப் படுமே.

A-v-v-ava mākkal-um vilanku m-anri-p
Pira-v-avan varinun tiravati nāti-t
Tatta m-iyalān marapoṭu muṭiyin
A-t-tiran tān-ē turai-y-ena-p paṭum-ē

If human beings, beasts etc. peculiar to particular tracts are described in conformity with usage, it is called *turai*.

513. அகன்றுபொருள் கிடப்பினு மணுகிய நிலையினும்
இயன்றுபொருள் முடியத் தந்தன ருணர்த்தல்
மாட்டென மொழிப பாட்டியல் வழக்கின்.

Akanru-poruḷ kiṭappin-u m-anukiya nilaiyin-um
Iyanru-poruḷ muṭiya-t tan-tan-a r-unar-ttal
Māṭṭ-en a molipa pāṭṭiyal valakkin.

They say that the mode of construction in verse where words are brought together to suit the meaning whether they are removed from one another or are close to one another.

514. மாட்டு மெச்சமு நாட்ட வின்றி
உடனிலை மொழியினுந் தொடைநிலை பெறுமே.
Māṭṭu m-eccam-u nāṭṭa l-inri
Iṭanilai moliyunun totai-nilai perum-ē.

Verse may be composed in such a way as does not need *māṭṭu* and *eccam*.

515. வண்ணந் தாமே நாலைத் தென்ப.
Vaṇṇan tān-ē nāl-ain t-enpa.

Rhythm, they say, is of twenty kinds.

516. அவைதாம்
பாஅ வண்ணந் தாஅ வண்ணம்
வல்லிசை வண்ண மெல்லிசை வண்ணம்
இயைபு வண்ண மளபெடை வண்ணம்
நெடுஞ்சீர் வண்ணங் குறுஞ்சீர் வண்ணம்
சித்திர வண்ண நலிபு வண்ணம்
அகப்பாட்டு வண்ணம் புறப்பாட்டு வண்ணம்
ஒழுகு வண்ண மொருஉ வண்ணம்
எண்ணு வண்ண மகைப்பு வண்ணம்
தூக்கல் வண்ண மேந்தல் வண்ணம்
உருட்டு வண்ண முடுகு வண்ணமென்று
¹ஆங்கென மொழிப வறிந்திசி னேரே.

Avai-tām

Pāa vaṇṇan tāa vaṇṇam

Vallicai vaṇṇa mellicai vaṇṇam

Iyaiṭu vaṇṇa m-aḷapetai vaṇṇam

Netuñ-cir vaṇṇan kuruñ-cir vaṇṇam

Cittira vaṇṇa nalipu vaṇṇam

Akappāṭṭu vaṇṇam purappāṭṭu vaṇṇam

Oḷuku vaṇṇa m-orūu vaṇṇam

Enṇu vaṇṇa m-akaiṭṭu vaṇṇam

Tūṅkal vaṇṇa m-ēntal vaṇṇam

Uruttu vaṇṇa muṭuku vaṇṇam-enrū

Āṅk-ena molipa v-arintici nōr-ē-

Learned men say that they are *pāa-vaṇṇam*, *tāa-vaṇṇam*, *vallicai-vaṇṇam*, *mellicai-vaṇṇam*, *iyaiṭu-vaṇṇam*, *aḷapetai-vaṇṇam*, *netuñ-cir-vaṇṇam*, *kuruñ-cir-vaṇṇam*, *cittira-vaṇṇam*, *nalipu-vaṇṇam*, *akappāṭṭu-vaṇṇam*, *purappāṭṭu-vaṇṇam*, *oluku-vaṇṇam*, *orūu-vaṇṇam*, *enṇu-vaṇṇam*, *akaiṭṭu-vaṇṇam*, *tūṅkal-vaṇṇam*, *ēntal-vaṇṇam*, *uruttu-vaṇṇam* and *muṭuku-vaṇṇam*.

517. அவற்றுள்
பாஅ வண்ணம்
சொற்சீர்த் தாகி நூற்பாற் பயினும்.

1. ஆங்கென மொழிப (இனம்.); அங்கனமறிப (பேரா.).

Avarru!

Pāa vaṇṇam

Cor-cīr t-āki nūrpār payilum.

Of them, *pāa-vaṇṇam* is that where word stands as *cīr*.

518. தாஅ வண்ணம்

இடையிட்டு வந்த வெதுகைத் தாகும்.

Tāa vaṇṇam

Itai-y-iṭṭu vanta v-etukait t-ākum.

(Of them), *tāa vaṇṇam* is that where *etukai* is found in alternate feet.

Note: *Avarru!* is taken here from the previous *sūtra*. Similarly it should be taken in the following *sūtras*.

519. வல்லிசை வண்ணம் வல்வெழுத்து மிகுமே.

Val-l-i cai vaṇṇam valleluttu miku-m-ē.

(Of them), *vallicai-vaṇṇam* is that where voiceless consonants are found in large numbers.

520. மெல்லிசை வண்ணம் மெல்வெழுத்து மிகுமே.

Mell-icai vaṇṇam melleluttu mikum-ē.

(Of them), *mellicai-vaṇṇam* is that where nasal consonants preponderate.

521. இயைபு வண்ண மிடையெழுத்து மிகுமே.

Iyaiṇ vaṇṇa m-ilai-y-eluttu mikum-ē.

(Of them), *iyaiṇ-vaṇṇam* is that where semi-vowels preponderate.

522. அளபெடை வண்ண மளபெடை பயிலும்.

Alapeṭai vaṇṇa m-alapeṭai payilum.

(Of them), *alapeṭai-vaṇṇam* is that where *alapeṭais* (both vocalic and consonantal) are close together.

523. நெடுஞ்சீர் வண்ண நெட்டெழுத்துப் பயிலும்.

Netuñ-cīr vaṇṇa netṭeluttu-p payilum.

(Of them), *netuñcīr-vaṇṇam* is that where long vowels are close together.

524. குறுஞ்சீர் வண்ண குற்றெழுத்துப் பயிலும்.

Kuruñcīr vaṇṇa kurreluttu-p payilum.

(Of them), *kuruñcīr-vaṇṇam* is that where short vowels are close together.

525. சித்திர வண்ணம்

செடியவுங் குறியவு நேர்ந்துடன் வருமே.

Cittira vaṇṇam

Neṭiyavuṇṇa kuṇṇiyavu nērtuṭaṇ varum-ē.

(Of them), *cittira-vaṇṇam* is that where short and long vowels are so used as to produce harmony.

526. நலிபு வண்ண மாய்தம் பயிலும்.

Nalipu vaṇṇa m-āytam payilum.

(Of them), *nalipu-vaṇṇam* is that where *āytam* is used.

527. அகப்பாட்டு வண்ணம்

முடியாத் தன்மையின் முடிந்ததன் மேற்றே.

Akappāṭṭu vaṇṇam

Muṭiyā-t taṇmaiṇ mutintataṇ mērrē.

(Of them), *akappāṭṭu-vaṇṇam* is that in which the final *acai* is different from that which is generally used when the sense is completed.

Note: *Ē* is generally used when the sense completes.

528. புறப்பாட்டு வண்ணம்

முடிந்தது போன்று முடியா தாகும்.

Purappāṭṭu vaṇṇam

Muṭintatu pōṇru muṭiyā t-ākum.

(Of them), *purappāṭṭu-vaṇṇam* is that wherein the *acai* which is generally used when the sense is completed is found even when the sense is not complete.

529. ஒழுகு வண்ண மோசையி னொழுகும்.

Oluku vaṇṇa m-ōcayī n-olukum.

(Of them), *oluku-vaṇṇam* is the rhythm which flows evenly in a pleasing manner.

530. ஒரூஉ வண்ண மொரூஉத்தொடை தொடுக்கும்.

Orūu vaṇṇa m-orūuttotai toṭukkum.

(Of them), *orūu-vaṇṇam* is that where words flow like the flow of a river.

Note: *Iḷampūraṇar's* interpretation is this:—*orūu-vaṇṇam* is that which is free from *toṭai* like *mōṇai* etc.

531. எண்ணு வண்ண மெண்ணுப் பயிலும்.

Ennu vaṇṇa m-ennu-p payilum.

(Of them), *ennu-vaṇṇam* is that where words and particles denoting number are used.

532. அகைப்பு வண்ண மறுத்தறத் தொழுகும்.
Akaippu vaṇṇa m-aruttarut t-ōlukum.

(Of them), *akaippu-vaṇṇam* is that wherein different kinds of rhythm follow each other.

533. தூங்கல் வண்ணம் வாஞ்சி பயிலும்.
Tūṅkal vaṇṇam vañci payilum.

(Of them), *tūṅkal-vaṇṇam* is that which is found in *vañci* verse.

534. ஏந்தல் வண்ணம்
சொல்லிய சொல்லிற் சொல்லியது சிறக்கும்.
Ēntal vaṇṇam
Colliya collir colliyatū cirakkum.

(Of them), *ēntal-vaṇṇam* is that where the same word is repeated for emphasis, clearness etc.

535. உருட்டு வண்ண மராகக் தொடுக்கும்.
Urutṭu vaṇṇa m-arākan toṭukkum.

(Of them), *urutṭu-vaṇṇam* is that wherein *arākam* or lines characterised by rapid movement follow each other.

536. முடுகு வண்ண முடிவறி யாமல்
அடியிறந் தொழுகி யதனோ ரற்றே.
Muṭuku vaṇṇa muṭivari yāmal
Aṭi-y-iran toṭuki y-atan-ō r-arṛ-ē.

(Of them), *mutuku-vaṇṇam* is the rhythm which is effected by mixing lines of short syllables in rapid succession with those of a different type.

537. வண்ணம் தாமே யவையென மொழிப.

They say that *vaṇṇams* are of the kinds mentioned above. Then the author begins to define the eight commencing with *ammai* and ending with *ilaipū* mentioned at the end of the first *sūtra* of this chapter.

538. சின்மென் மொழியாற் சீர்புனைத் தியாப்பின்¹
அம்மை தானே யடிநிமிர் வின்றே.²

1. சீர்புனைத் தியாப்பின் (பேரா.); தாய பனுவலோடு (கச்.),

2. Another reading has the first line

வனப்பிய றுனே வகுக்குங் காலை

and it is followed by the above two lines. Since the expression *vaṇṇappū* is not found in the first *sūtra*, this line may be an interpolation.

- Ciṇ-men moliyār cir-punain ti-yāppin
Ammāi tān-ē y-aṭi-nimir v-inṛ-ē.

Ammāi is that which has not more than five lines made up of *cir* composed of minimum words containing nasal sounds.

Note: The expression *aṭi-nimiru*, according to *Pērāsīriyar* means "exceeding five lines"

539. செய்யுண் மொழியாற் சீர்புனைத் தியாப்பின்
அவ்வகை தானே யழகெனப் படுமே.
Ceyyūṇ molī-yār cir-punain ti-yāppin
A-v-akai tān-ē y-alak-enu-p paṭum-ē.

Alaku is that which is made up of *cir* containing poetic expressions.

Note: *Pērāsīriyar* thinks that *ceyyūṇ-molī* refers to words other than *tiri-col*.

540. தொன்மை தானே சொல்லுங் காலை¹
உரையொடு புணர்ந்த பழமை மேற்றே.
Tonmai tān-ē colluṅ kūlai
Uraiyoṭu puṇarnta palamai mērrē.

Tonmai is that which deals with the incidents of old with explanations here and there.

541. இழுமென் மொழியான் விழுமியது நுவலினும்
பரந்த² மொழியா னடிநிமிர்ந் தொழுகினும்
தோலென மொழிப தொன்மொழிப்³ புலவர்.
Iḷum-eṇ moliyāṇ viḷumiyatu nuvalinum
Paranta moliyā n-aṭinimirn t-ōlukinum
Tōl-ena molīpa ton-molī-p pulavar.

Ancient writers say that *tōl* is that which deals with *dharma*, *artha*, *kāma* and *mōkṣa* in a mellifluous style or that which has more than five feet dealing with the topic in an elaborate way.

Note: *Paranta-molī*, according to *Pērāsīriyar*, means *āciriyaṭṭā*. He also says that *ton-molī* suggests that the plot should deal with incidents of old.

1. சொல்லுங்காலை is not found in *Naccīnārkkiniyam*.

2. *Molīyal*, the reading of *Iḷampūranam* is evidently a scribal error, since the case suffix *al* is nowhere found in *Tolkāppiyam*.

3. *Iḷampūraṇar* reads தொன்னெறி for தொன்மொழி.

542. விருந்தே தானும்
புதுவது புனைந்த¹ யாப்பின் மேற்றே.
Viruntē tān-um
Putuvatu punainta yāppin mērrē.

Viruntū is a composition in a modern style.

543. ²ஞகார முதலா ³னகார வீற்றுப்
புள்ளி யிறுதி யியைபெனப் படுமே.
Ñakāra mutal-ā ñakāra v-irru-p
Puḷḷi y-iruti y-iyai-p-ena-p paṭum-ē.

It is said that *iyai-pū* is a poetic composition whose lines end in any consonant commencing with *ñ* and ending with *n*.

544. ⁴தெரிந்த மொழியாற் செவ்விதிற் கிளந்து
⁵தேர்தல் வேண்டாது குறித்தது தோன்றின்
புலனை மொழிப புலனுணர்ந் தோரே.
Terinta moliyār cevvitir kilantū
Tērtal vēntātu kurittatu tōnriṇ
Pulan-ena molipa pulan-uṇarn tōrē.

Those who are well versed in literature say that *pulan* is a poetic composition composed of popular words whose meaning is so clear that there is no need for thinking.

545. ஒற்றொடு புணர்ந்த வல்லெழுத் தடங்காது
குறளடி முதலா வைந்தடி யொப்பித்து
ஒங்கிய மொழியா னுக்கவண் மொழியின்⁶
இழைபி னிலக்கண மியைந்த தாகும்.
Orroṭu punarnta valḷeḷut t-aṭaṅkāṭū
Kural-aṭi mutal-ā v-aintaṭi y-oppittū
Ōṅkiya moliyā n-āṅk-avaṇ moliyiṇ
Iḷai-pi n-ilakkana m-iyainta t-ākum.

The definition of *iḷai-pū* is that it is a poetic composition consisting of the five types of *aṭi* from *kural-aṭi* onwards which are made up of *cīr* containing long vowels and voiced consonants and avoiding voiceless consonants not followed by vowels.

1. புனைந்த (இளம்.); கிளந்த (பேரா.).
2. ஞகாரம் (இளம்.); ஞகாரை (பேரா.).
3. னகாரம் (இளம்.); னகாரை (பேரா.).
4. தெரிந்த (இளம்.); தேரி (பேரா.).
5. தேர்தல் (இளம்.); ஒதல் (பேரா.).
6. ஆக்கவண் மொழியின் (இளம்.); ஆக்கன மொழுகின் (பேரா.).

546. செய்யுண் மருங்கின் மெய்பெற நாடி
இழைத்த விலக்கணம் பிழைத்தது போல
¹வருவன வுளவெனும் வந்தவற் றியலான்
திரிபின்றி முடித்த றெள்ளியோர் கடனே.
Ceyyūṇ maruṅkin mey-pera nōti
Iḷaitta v-ilakkanam piḷaittatu pōla
Varuṇa v-uḷa-v-enum vantavar riyalān
Tirupinri muṭitta reḷḷiyōr kaṭan-ē.

It is the duty of the clear-visioned scholars that, on careful examination, if they find in literature anything not mentioned in the foregoing *sūtras* of grammar, they should admit it in the fold of the above.

(*Ceyyul-iyal ends.*)

1. வருவன வுளவெனும் (இளம்.); வருப வுளவெனும் (நச்.);

IX. MARAPIYAL

(Chapter on traditional usage).

547. மாற்றருஞ் சிறப்பின் மரபியல் களப்பின்
பார்ப்பும் பறமுங் குட்டியுங் குருளையும்
கன்றும் பிள்ளையு மகவு மறியுமென்று
ஒன்பதங் குழுவியொ டினமைப் பெயரே.
Mārraruñ cirappin marapiyal kilappin
Pārppum paral-un kuṭṭi-y-un kuruḷai-y-um
Kanrum pillai-y-u makavu mari-y-um-enrū
Onpat-un kulaviyo t-ilamai-p peyar-ē.

Marapiyal of great superiority commencing, the following nine names are used to denote the young of objects, *pārppu paral, kuṭṭi, kuruḷai, kanrū, pillai, makavu, mari* and *kulavi*.

Note. The first line in this *sūtra* may be taken in the following *sūtras* also.

548. ¹எருது மேற்றையு மொருத்தலுங் களிதும்
சேவுஞ் சேவலு மிரலையுங் கலையும்
மோத்தையுந் தகரு முதலு மப்பரும்
போத்தங் கண்டியுங் கடுவனும் பிழவும்
யாத்த வாண்பாற் பெயரென மொழிப.
Erutu m-ērrai-y-u m-oruttal-un kaḷirum
Cē-v-un cēval-u m-iralai-y-un kalai-y-um
Mōttai-y-un takar-u m-utal-u m-appar-um
Pōttuñ kaṇṭi-y-un kaṭuvan-um pira-v-um
Yātta v-āṇpār peyar-ena molipa.

They say that the following names are used to denote the male of objects, *erutu, ērrai, oruttal, kaḷirū, cē, cēval, iralai, kalai, mōttai, takar, utal, appar, pōttu, kaṇṭi, kaṭuvan* etc.

549. பேடையும் பேடையும் பெட்டையும் பெண்ணும்
மூடு நாகுங் கடமையு மள்கும்
மந்தியும் பாட்டியும் பிணையும் பிணவும்
அந்தஞ் சான்ற பிடியொடு பெண்ணே.
Pētai-y-um pētai-y-um peṭṭai-y-um pen-ṇ-um
Mūṭu nākuñ kaṭamai-y-u m-aḷakum
Manti-y-um pāṭṭi-y-um pinai-y-um pinav-um
Antaṇ cāṇra piṭiyotu pen-ṇ-ē.

The following names denote the female of objects: *pētai, pētai, peṭṭai, pen, mūṭu, nāku, kaṭamai, aḷaku, manti, pāṭṭi, pinai, pinavu, piṭi* etc.

550. அவற்றள்
பார்ப்பும் பிள்ளையும் பறப்பவற் றினமை.
Avarrul
Pārppum pillaiyum parappavar r-ilamai.

Of them, the words *pārppu* and *pillai* are used to denote the young of birds.

Note. This *sūtra* is a *viśeṣa-sūtra* to the *sūtra* No. 1 which is a *sāmanyasūtra*.

551. தவழ்பவை தாமு மவற்றோ ரன்ன.
Taval-pavai tām-u m-avarro r-anna.

The crawling objects too are of the same nature i.e., the above words are used to denote the young of crawling creatures.

552. மூங்கா வெருகெலி மூவரி யணிலொடு
ஆக்கவை நான்குங் குட்டிக் குரிய.
Mūṅkā veruk-eli mū-vari y-aṇilotu
Āṅkavai nāṅkuñ kuṭṭik k-uriya.

Mūṅkā (a kind of mungoose), *veruku* (wild cat), rat, and squirrel having three lines take the word *kuṭṭi* to denote their young.

553. பறழெனப் படினு முறழாண் டில்லை.
Paral-ena-p paṭinu m-ural-āṇ t-illai.

There is no harm if the word *paral* is used to denote the young of the above four.

554. நாயே பன்றி புலமுய னான்கும்
ஆயுங் காலைக் குருளை யென்ப.
Nāy-ē panri puli-muya nāṅkum
Āyūñ kālai-k kuruḷai y-enpa.

They say that, on examination, *kuruḷai* is the term to denote the young of dog, pig, tiger, and hare.

555. நரியு மற்றே நாடினர் கொளினே.
Nari-y-u m-arre nāṭinar koḷin-ē.

On examination, the young of fox too is called the same i.e., *kuruḷai*.

556. குட்டியும் பறமும் கூற்றவண் வரையார்.
Kuṭṭi-y-um paral-un kūrṟavan varaiyār.

They do not prohibit the use of *kuṭṭi* and *paral* with reference to them.

Note. Only the word *kuṭṭi* has lived in later times with reference to those five.

557. பிள்ளைப் பெயரும் பிழைப்பாண் டில்லை
 கொள்ளுந் காலையலந் கடையே.
Pillai-p peyar-um piḷaiṭṭāṇ ṭ-illai
Koḷḷun kālai nāy-alan kaṭai-y-ē.

There is no harm if the term *pillai* is used with reference to them except the dog.

558. ஆடுக் குதிரையும் நவ்விய முழையும்
 ஒடும் புல்வா யுளப்பட மறியே.
Āṭun kutirai-y-um navvi-y-u muḷai-y-um
Ōṭum pulvā y-ulappata mari-y-ē.

Mari is the term used to denote the young of the sheep and goat, horse, spotted deer, deer and antelope.

Note 1. *Mulai* found in *Iḷampūraṇam* is a misprint for *ulai*. It might have been an interpolation.

Note 2. The adjunct *ōṭum* to the noun *pulvāy* does not serve any useful purpose.

559. கோடுவாழ்¹ குரங்குக் குட்டி கூறுப.
Kōṭu-vāḷ kurankun kuṭṭi kūrupa.

They use *kuṭṭi* even with reference to monkeys living in the branches of trees.

560. மகவும் பிள்ளையும் பறமும் பார்ப்பும்
 அவையு மன்ன வப்பா லான.
Makavum pillai-y-um paral-um pārppum
Avai-y-u m-anna v-a-p-pā lān-a.

The terms *makavu*, *pillai*, *paral*, and *pārppu* also are used to denote the young of monkeys.

561. யானையும் குதிரையும் கழுதையும் கடமையும்
 ஆனோ டைந்துக் கன்றெனற் குரிய.
Yānai-y-un kutirai-yun kalutai-y-un kaṭamai-y-um
Āno taintun kanr-eṇar k-uriya.

1. குரங்கு குட்டியும் (இனம்.); குரங்குக்குட்டி (பேரா.).

The term *kanṟu* belongs to the young of elephant, horse, ass, elk and cow.

Note. The expression *mārirāka* in *Iḷampūraṇam* should be *ārāka*.

562. ஏருமையு மரையும் வரையா ராண்டே.
Erumai-y-u marai-y-um varaiyā r-āṇṭē.

They do not prohibit the term *kanṟu* to denote the end of buffalo and *marai* (bison) also.

563. கவரியுக் கராமு¹ நிகரவற் றுள்ளே.
Kavari-y-un karām-u nikaravar ruḷḷē.

Kavari (yak) and *karā* (alligator) take the same term *kanṟu*.

Note: Since *karām* is read in the *sūtra* 37, *karākam* seems to be an error.

564. ஒட்டக மவற்றோ டொருவழி நிலையும்.
Oṭṭaka m-avarro ṭ-oru-vali nilaiyum.

Camel also agrees with them (in taking *kanṟu* to denote their young).

565. குஞ்சரம் பெறுமே குழவிப் பெயர்க்கொடை.
Kuñcaram perum-ē kuḷavi-p peyar-k-koṭai.

Elephant receives the term *kuḷavi* (to denote the young).

566. ஆவு மெருமையு² மதுசொல்ப் படுமே.
Ā-v-u m-erumai-y-u m-atu- cola-p paṭum-ē.

Ā (cow) and *erumai* (buffalo) too take that term (*kuḷavi*).

567. கடமையு மரையு முதனிலை யொன்றும்.
Kaṭamai-y-u marai-y-u mutanilai y-onṟum.

Kaṭamai and *marai* agree with those mentioned above.

568. குரங்கு முகவு மூகமு மூன்றும்
 கிரம்ப நாடி னப்பெயர்க் குரிய.
Kuranku mucu-v-u m-ūkam-u mūṇṟum
Nirampa nāṭi n-a-p-peyar-k k-uriya.

The three *kurankū*, *mucu*, and *ūkam* deserve, on careful examination, the same term *kuḷavi* (to denote the young).

1. கராகம் (இனம்.); கரா (பேரா.); கராகம்=கரடி (bear).
 2. அது (இனம்.); அவை (பேரா.).

569. குழலியு மகவு மாயிரண் டல்லவை
கழுவ வல்ல மக்கட் கண்ணே.
Kulavi-y-u makavu m-ā-y-iran t. allavai
Kilava v-alla makkaṭ kaṇ-ṇ-ē.

No term other than *kulavi* and *makavu* can be used to denote the young of human beings.

570. பிள்ளை குழவி கன்றே போத்தெனக்
கொள்ளவு மமையு மோரறி வுயிர்க்கே.
Pillai kulavi kaṇrē pōtt-ena-k
Kolla-v-u m-amaiyu m-ōr-ari vūyir-kk-ē.

The terms *pillai*, *kulavi*, *kaṇrū*, and *pōttu* may be used to denote the young of living organisms having the sense of touch alone.

571. நெல்லும் புல்லு நேரா ராண்டே.
Nel-l-um pul-l-u nērā r-āṇṭē.

Nel (paddy plant) and grass do not take them.

572. சொல்லிய மரபி னினமை தானே
சொல்லுங் காலை யவையல திலவே.
Colliya marapi ṇilamai tāṇ-ē
Colluṇ kālai y-avai-ala t-ila-v-ē.

There is no term other than those mentioned above used to denote the young of objects.

573. ஒன்றறி வதுவே புற்றறி வதுவே
இரண்டறி வதுவே யதனொடு நாவே
மூன்றறி வதுவே யவற்றொடு மூக்கே
நான்கறி வதுவே யவற்றொடு கண்ணே
ஐந்தறி வதுவே யவற்றொடு செவியே
ஆறறி வதுவே யவற்றொடு மனனே
நேரிதி னுணர்ந்தோர் நெறிப்படுத் தினரே.
Oṇṇari vatu-v-ē y-urrari vatu-v-ē
Iraṇṭari vatu-v-ē y-atanōṭu nā-v-ē
Mūṇrari vatu-v-ē y-avarroṭu mūkkē
Nāṇkari vatu-v-ē y-avarroṭu kaṇ-ṇ-ē
Aintari vatu-v-ē y-avarroṭu cevi-y-ē
Ārari vatu-v-ē y-avarroṭu maṇaṇ-ē
Nēritiṇ-uṇarntōr nerippaṭut tinar-ē.

Scholars have classified living organisms under six heads:—*ōr-ariv-uyir* having the sense of touch alone, *ir-ariv-uyir* having the senses of touch and taste, *mū-v-ariv-uyir*

having the senses of touch, taste and smell, *nāl-ariv-uyir* having the senses of touch, taste, smell and sight, *ai-y-ariv-uyir* having the senses of touch, taste, smell, sight and hearing and *ār-ariv-uyir* having the power of discrimination in addition to the above five senses.

574. புல்லு மரனு மோரறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Pul-l-u maraṇ-u m-ōr-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-akkilai-p pirapp-ē.

575. நந்து முரனு மீரறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Nantu muraḷ-u m-ir-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Snail and shell-fish belong to the class of *ir-ariv-uyir*; there are others also belonging to it.

576. சிதலு மெறும்பு மூவறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Cital-u m-erumpu mū-v-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Termite and ant belong to the class of *mū-v-ariv-uyir*; there are others also belonging to it.

577. நண்டுத் தும்பியு நான்கறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Nanṭu-n tumpi-y-u nāṇ-k-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Crab and bee belong to the class of *nāṇk-ariv-uyir*; there are others also belonging to it.

578. மாவும் ¹புள்ளு மையறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Mā-v-um pul-l-u m-ai-y-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Animals and birds belong to the class of *ai-y-ariv-uyir*; there are others also belonging to it.

579. மக்க டாமே யாறறி வுயிரே
பிறவு முளவே யக்களைப் பிறப்பே.
Makka ṭām-ē y-ār-ari v-uyir-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

1. புள்ளும் (இளம்.); மாக்களும் (பேரா.).

Human beings belong to the class of *ārariyuyir*; there are others also belonging to it.

580. ஒருசார் விலங்கு முனவென மொழிப.

Oru-cār vilan̄ku m-ula-v-ena molip̄a.

They say that a class of animals also belong to that type (*ār-ariv-u-yir*).

The following *sūtras* form the *viśēṣa-sūtras* of *sūtra* 2 of this *iyal*.

581. வேழக் குரித்தே விதந்துகளி நென்றல்.

Vēḷa-k̄ k-uritt-ē vitantu-kali n-en̄ral.

The term *kalirū* is used with reference to the male of elephants.

582. கேழற் கண்ணுங் கடிவரை யின்றே.

Kēḷar kaṇ-ṇ-un̄ kaṭi-varai y-in̄rē.

It is not strictly prohibited to use it to denote boar.

Note: *Pērāsīriyar* takes both the above *sūtras* as one.

583. புல்வாய் புலியுழை மரையே கவரி

சொல்லிய கராமொ டொருத்த லொன்றும்.

Pulvāy puliyul̄ai marai-y-ē kavari

Colliya karāmo t-orutta l-on̄rum.

The term *oruttal* is used with reference to the male of antelope, tiger, deer, *marai*, *kavari* and alligator.

584. வார்கோட் டியானையும் பன்றியு மன்ன.

Vār-kōṭ ṭi-yāṇai-y-um paṇri-y-u m-anna.

Elephant having big tusks and boar are of the same kind; *i.e.*, they take the term *oruttal* also.

585. ஏற்புடைத் தென்ப வெருமைக் கண்ணும்.

Ērpuṭait t-en̄pa v-erumaik kaṇ-ṇ-um.

The term *oruttal* may be used to denote even the male of buffalo.

586. பன்றி புல்வா யுழையே கவரி

என்றிவை நான்கு மேறெனற் குரிய.

Paṇri pulvā y-ul̄ai-y-ē kavari

En̄r-ivai nāṇku m-ēr-en̄ar k-uriya.

The male of the four, *paṇri*, *pulvāy*, *ul̄ai* and *kavari*, may also be called *ērū*.

587. எருமையு மரையும் பெற்றமு மன்ன.

Erumai-y-u marai-y-um perram-u m-anna.

Erumai, *marai* and *perram* also are of the same nature; *i.e.*, their male may be called *ērū*.

588. கடல்வாழ் சுறவு மேறெனப் படுமே.

Kaṭal-vāḷ curavu m-ēr-en̄ap paṭum-ē.

The male of *curā* living in sea also may be called *ērū*.

589. பெற்ற மெருமை புலிமரை புல்வாய்

மற்றிவை யெல்லாம் போத்தெனப் படுமே.

Perra m-erumai puli-marai pulvāy

Marrivai y-ellām pōttena-p paṭum-ē.

The male of *perram*, *erumai*, *puli*, *marai*, *pulvāy* etc. is called *pōttū*.

Note: *Pērāsīriyar* takes that *marrivai* refers to *paṇri*, *ōtti* etc.

590. நீர்வாழ் சாதியு மதுபெறற் குரிய.

Nir-vāḷ cāti-y-u m-atu-perar k-uriya.

There are some in aquatic animals which take the term *pōttū* to denote their male.

Note: *Pērāsīriyar* takes the reading *aru-pirappū uriya* and tells *arupirappū* refers to *curā*, *mutalai*, *itaṅkar*, *karā*, *varāl* and *vāḷai*.

591. மயிலு மெழா அலும் பயிலத் தோன்றும்.

Mayil-u m-elāal-um payila-t tōṇrum.

Pōttū appears with reference to the male of *mayil* and *elāl*.

592. இரையுந் கலையும் புல்வாய்க் குரிய.

Iralai-y-un̄ kalai-y-um pulvāyk k-uriya.

The terms *iralai* and *kalai* may be used to denote the male of *pulvāy*.

593. கலையென் காட்சி யுழைக்கு முரித்தே.

Kalai-ye-ṇ kāṭci y-ul̄aiṅku m-uritt-ē.

The term *kalai* is used with reference to the male of *ul̄ai* also.

594. நிலையிற் றப்பெயர் முதலின் கண்ணும்.

Nilayir r-a-p-peyar mūcuvin̄ kaṇ-ṇ-um.

The same term *kalai* is used with regard to the male of *mucu*.

Note. The above two *sūtras* are read as one by *Iḷampūraṇar*.

595. மோத்தையுந் தகரு முதலு மப்பரும்
யாத்த வென்ப யாட்டின் கண்ணே.
Mōttai-y-um takar-u mutal-u m-appar-um
Yātta v-enpa yāṭṭin kaṇ-ṇ-ē.

The terms *mōttai*, *takar*, *mutal*, and *appar* are used to denote the male of goat or sheep.

596. சேவற் பெயர்க்கொடை சிறகொடு சிவனும்
மாயிருந் தூவி மயிலலக் கடையே.
Cēvar peyar-k-koṭai cīrakotu civaṇum
Mā-y-irun tūvi mayil-alak kaṭai-y-ē.

The term *cēval* is used to denote the male of birds except peacock with a big long tail.

597. ஆற்றலொடு புணர்ந்த வாண்பாற் கெல்லாம்
ஏற்றைக் கிளவி யுரித்தென மொழிப.
Ārraloṭu puṇarnta v-āṇpār k-ellām
ērrai-k kiḷavi y-uritt-e-ṇa molipa.

The term *ērrai*, they say, may be used to denote the male of all valiant beings.

598. ஆண்பா லெல்லா மாணெனற் குரிய
பெண்பா லெல்லாம் பெண்ணெனற் குரிய
காண்பவை யவையவை யப்பா லான.
Āṇpā l-ellā m-āṇ-ēṇar k-uriya
Peṇpā l-ellām peṇ-ṇ-ēṇar k-uriya
Kāṇpavai y-avai-y-avai y-a-p-pā lāṇ-a.

The word *āṇ* may be used to denote the male of all beings and *peṇ*, the female, since such a usage is found in the world.

The following *sūtras* form the *viśēṣa-sūtras* of *sūtra* 3 of this *iyal*.

599. பிடியென் பெண்பெயர் யானை மேற்றே.
Piṭi-y-ēṇ peṇ-peyar yāṇai mērr-ē.

The female term *piṭi* is used with reference to elephant.

600. ஒட்டகங் குதிரை கழுதை மரையிவை
பெட்டை யென்னும் பெயர்க்கொடைக் குரிய.
Oṭṭakan kutirai kalutai marai-y-ivai
Pettaṭai y-ennum peyar-k-koṭaik k-uriya.

The female term *petṭai* is used with reference to camel horse, ass and bison.

601. புள்ளு முரிய வப்பெயர்க் கென்ப.
Puḷ-ḷ-u m-uriya v-a-p-peyark k-enpa.

The same term may be used with reference to the female of birds.

602. பேடையும் பேடையு நாடி னென்றும்.
Pēṭai-y-um pēṭai-y-u nāṭi n-onrum.

Pēṭai and *pēṭai* are used, on examination, to denote the female of birds.

Note: *Puḷ* is taken here from the previous *sūtra* and is changed to *puḷḷiṇkaṇ*.

603. கோழி கூகை யாயிரண் டல்லவை
குழுந் காலை யளகென லமையா.
Kōḷi kūkai y-ā-y-iraṇ ṭ-allavai
Cūḷuṇ kālai y-aḷak-eṇa l-amaiyā.

The term *aḷakū* is not used to denote the female of beings other than fowl and owl.

604. அப்பெயர்க் கிழமை மயிற்ரு முரித்தே.
A-p-peyar-k kiḷamai mayirku m-uritt-ē.

The same term holds good to peahen also.

Note: *Iḷampūraṇam* reads in the *sūtra peṇpālāṇa* also. Since similar word is not used in other *sūtras*, it may have been an interpolation.

605. புல்வாய் கவ்வி யுழையே கவரி
சொல்வாய் நாடிற் பிணையெனப் படுமே.
Pulvāy navvi y-uḷai-y-ē kavari
Colvāy nāṭir piṇai-y-ēṇa-p paṭum-ē.

On examining usage, the term *piṇai* is seen denoting the female of *pulvāy*, *navvi*, *uḷai* and *kavari*.

606. பன்றி புல்வாய் நாயென மூன்றும்
ஒன்றிய வென்ப பிணவென் பெயர்க்கொடை.
Panri pulvāy nāy-eṇa mūnrum
Onriya v-enpa piṇav-eṇ peyar-k-koṭai.

The term *piṇavu* is appropriate to the female of *panri*, *pulvāy* and *nāy*.

607. பிணவ லெனினு மவற்றின் மேற்றே.
Piṇava l-eṇinu m-avarriṇ mērr-ē.

The term *piṇaval* also is used with reference to them.

608. பெற்றமு மெருமையு மரையு மாவே.

Perram-u m-erumai-y-u marai-y-u m-ā-v-ē.

The term *ā* is used to denote the female of *perram*, *erumai* and *marai*.

609. பெண்ணும் பிணவு மக்கட் குரிய.

Peṇ-ṇ-um piṇavu makkaṭ k-urīya.

Peṇ and *piṇavu* are the appropriate terms with reference to human beings.

Note: *Pērāsīriyar* reads here *piṇā* though he reads *piṇavu* in the third *sūtra*.

610. எருமையு மரையும் பெற்றமு நாகே.

Erumai-y-u marai-y-um perram-u nāk-ē.

The term *nākū* is used to denote the female of *erumai*, *marai* and *perram*.

611. நீர்வாழ் சாதிபு ணந்து நாகே.

Nīr-vāḷ cāṭiyu ṇantu nāk-ē.

Nākū is used with reference to *ṇantu* among aquatic animals.

612. முதுங் கடமையும் யாடல பெருஅ.

Mūṭuṅ kaṭamai-y-um yāṭ-ala perūa.

The terms *mūṭu* and *kaṭamai* are not used with reference to any other than *yāṭū*.

613. பாட்டி யென்ப¹ பன்றியு நாயும்.

Pāṭṭi y-enpā paṇri-y-u nāy-um.

Paṇri and *nāy* take the terms *pāṭṭi*, they say.

614. நரியு மற்றே நாடினர் கொளினே.

Nari-y-u m-arrē nāṭinar koḷin-ē.

If carefully examined, *nari* also belongs to them, i.e., it takes the term *pāṭṭi*.

615. குரங்கு முசுவு முகமு மந்தி.

Kuraṅku mucu-v-u m-ūkam-u manti.

Manti is the term used to denote the female of *kuraṅkū*, *mucu*, and *ūkam*.

616. குரங்கினு னேற்றைக்¹ கடுவ னென்றலும்

மரம்பயில் கூகையைக் கோட்டா னென்றலும்

1. என்ப (இனம்.); என்பது (பேரா.).

செவ்வாய்க் கிள்ளையைத் தத்தை யென்றலும்

வெவ்வாய் வெருகனைப் பூசை யென்றலும்

குதிரையு ளாணனைச் சேவ லென்றலும்

இருணிறப் பன்றியை யேன மென்றலும்

எருமையு ளாணனைக் கண்டி யென்றலும்

முடிய வந்த²வழக்கி னுண்மையின்

கடிய லாகா கடனறிந் தோர்க்கே.

Kuraṅkinu ḷ-ērrai-k kaṭuva n-enral-um

Marampayil kūkaiyai-k kōṭṭā n-enralum

Cev-vāy-k kiḷḷaiyai-t tattai y-enralum

Vev-vāy verukinai-p pūcai y-enralum

Kutiraiyu ḷ-āṇinai-c cēva l-enralum

Iruniṭa-p paṇriyai ṇ-ēna m-enral-um

Erumaiyu ḷ-āṇinai-k kaṇṭi y-enral-um

Muṭiya vanta vaḷakki n-unmaiṭin

Kaṭiya l-ākā kaṭaṇ-arin tōrkk-ē.

It is not proper to those conversant with the history of language and the usage to avoid the following terms: *Kaṭuvan* to denote the male of monkeys, *kōṭṭān* to denote the owl living in the trees, *tattai* to denote fine-mouthed parrot, *pūcai* to denote ferocious wild cat, *cēval* to denote the male of horse, *ēnam* to denote black pig and *kaṇṭi* to denote the male of buffalo.

617. பெண்ணு மாணும் பிள்ளையு மவையே.

Peṇ-ṇ-u m-āṇ-um piḷḷai-y-u m-avai-y-ē.

The terms *peṇ*, *āṇ* and *piḷḷai* belong to the above category.

618. நூலே கரக முக்கோன் மணையே

ஆயுந் காலையத் தணர்க் குரிய.

Nūl-ē karaka mukkoṇ maṇai-y-ē

Ayūn kālai y-antaṇark k-urīya.

Sacred thread, jar, trident staff and seat are to be held by *antaṇar*, (high class brahmans).

619. படையுந் கொடியுந் குடையு முரசும்

கடைநவில் புரவியுந் களிற்றுந் தேரும்

தாரு முடியுந் தேர்வன பிறவும்

தெரிவுகொள் செங்கோ லரசர்க் குரிய.

1. ஏற்றை (இனம்.); ஏற்றினே (பேரா.).

2. வழக்கின் (இனம்.); அவ்வழக்கு (பேரா.).

Paṭai-y-un koṭi-y-un kuṭai-y-u muracum
Naṭai-navil puravi-y-un kaḷirun tēr-um
Tār-u muṭi-y-u nērvana pira-v-um
Terivu-koḷ ceṅkō l-aracark k-uriya.

The following are to be held by benignly ruling kings: army, flag, umbrella, war-drum, swift cavalry, elephantry, chariots, rank and file of an army, crown and others which are necessary.

620. அந்த னுளர்க் குரியவு மரசர்க்கு
 ஒன்றிய வருஉம் பொருளுமா னுளவே.
Anta nālark k-uriya-v-u m-aracarkkū
Onriya varūum poruḷ-um-ā r-uḷa-v-ē.

There are things worthy to be held by high class brahmans, which may be held by kings.

Note. They are, according to *Iḷampūraṇar*, *ōtal*, *vēṭṭal*, *vēṭṭittal*, and *iṭal* and according to *Pērāsiriyaṇ nūl*, *maṇai* etc.

621. பரிசில் பாடாண் டிணைத்துறைக் கிழப்பெயர்¹
 நெடுந்தகை செம்ம லென்றிவை பிறவும்
 பொருந்தச் சொல்லுத லவர்க்குரித் தன்றே.
Paricil pātāṇ ṭinai-t-turai-k kiḷa-p-peyar
Neṭun-takai cemma l-enr-ivaṭi pira-v-um
Porunta-c colluta l-avarck-urit t-anr-ē.

Antaṇar, if there is propriety, may be appealed for gifts, may be praised for their patronage, fame etc. and may be addressed by the terms *neṭuntakai*, *cemmal* etc.

Note: *Urittanrū* is a positive verb according to *Iḷampūraṇar* and a negative verb according to *Pērāsiriyaṇ*. Hence, *Pērāsiriyaṇ* gives the meaning diametrically opposite to the above.

622. ஊரும் பெயரு முடைத்தொழிற் கருவியும்
 யாருஞ் சார்த்தி யவையவை பெறுமே.
Ūr-um peyar-u m-uṭai-t-toḷir karuvi-y-um
Yār-uṇ cārtti y-avaṭi-y-avaṭi perum-ē.

All castes take their residence, name and implements of their trade suited to them.

623. தலைமைக் குணச்சொல்லுந் தத்தமக் குரியதோர்²
 நிலைமைக் கேற்ப நிகழ்த்துப வென்ப.

1. கிழப்பெயர் (இளம்.); கிழமைப்பெயர் (பேரா.).

2. உரியதோர் (இளம்.); உரிய (பேரா.).

Talaimaik kuṇa-c-col-l-un tattamak k-uriyat-ōr
Nilaimaik k-ērpa nikaḷttupa v-enpa.

They say that words denoting the predominant quality suited to their taste are used.

Note: *Pērāsiriyaṇ* says that *Brahmans* are associated with *Brahmā*, *Kṣatriyas* with *Viṣṇu*, *Vaiśyas* with *Kubēra* and *Vēḷāḷas* with *Varuṇa*.

624. இடையிரு வகையோ ரல்லது நாடிந்
 படைவகை பெறுஅ மென்மனார் புலவர்.
Iṭai-y-iru vakaiyō r-allatu nāṭin
Paṭai-vakai perā r-enmanār pulavar.

Learned men say that, on examination, none other than the two middle castes, i.e., *Kṣatriyas* and *Vaiśyas* take to army.

Note: *Nāṭin* suggests, according to *Pērāsiriyaṇ*, that *Brahmans* and *Vēḷāḷas* rarely enlist themselves in army.

625. வைசிகன் பெறுமே வாணிக வாழ்க்கை.
Vaicikan perum-ē vāṇika vāḷkkai.

Vaiśya takes to trade.

626. மெய்தெரி வகையி னெண்வகை யுணவின்
 செய்தியும் வரையா ரப்பா லான.
Mey-teri vakaiyi n-en-vakai y-unavin
Ceytiy-um varaiyā r-a-p-pā lān-a.

They do not prohibit them from producing the eight kinds of food in a suitable manner.

Note: The eight kinds of food are, according to *Iḷampūraṇam*, *nel*, *kāṇam*, *varakū*, *iruṅkū*, *tinai*, *cāmai*, *pul* and *kōtumpai* and according to *Pērāsiriyaṇ*, *payaru*, *uḷuntū*, *kaṭukū*, *kaṭalai*, *eḷ*, *koḷ*, *avarai*, and *tuvarai*.

627. கண்ணியுந் தாரு மெண்ணின ராண்டே.
Kaṇṇi-yu-un tāru m-enṇina r-āṇṭ-ē.

They have stated that *Vaiśyas* deserve to have flowers and garlands.

628. வேளாண் மாந்தர்க் குழுது ணல்லது
 இல்லென மொழிப பிறவகை நிகழ்ச்சி.
Vēḷāṇ māntark k-uḷutū n-allatū
Il-l-eṇa molipa pira-vakai nikaḷcci.

Vēḷāḷas have no profession, they say, other than agriculture.

629. வேந்துவிடு தொழிலிற் படையுக் கண்ணியும்
வாய்ந்தன ரென்ப வவர்பெறும் பொருளே.
Vēntu-viṭu tolilir patai-u-ñ kaṇṇi-y-um
Vāyntana r-enpa v-avar-perum porul-ē.

They are worthy of having weapons and flowers, if they are sent on Government business.

630. அந்த னுளர்க் கரசுவரை வின்றே.
Anta nālark k-aracu-varai v-inr-ē.

Sovereignty is not prohibited to *antanar*.

631. வில்லும் வேலும் கழலும்¹ கண்ணியும்
தாரு மாரமுந் தேரு மாவும்²
மன்பெறு மரபி னேனோர்க் குரிய.
Vil-l-um vēl-uñ kaḷal-uñ kaṇṇi-y-um
Tār-u m-āram-un tēr-u mā-v-um,
Maṇ-peru marapi n-ēnōrk k-uriya.

Bow, spear, anklet, *kaṇṇi*, *tār*, *āram*, chariot and cavalry may be had by others of high position.

Note: They are called *kuru-ñila-mannar*.

632. அன்ன ராயினு மிழிந்தோர்க் கில்லை.
Anna r-āyinu m-ilintōrk k-illai.

Those who are qualified to have them are not entitled to have them, if they are degraded in position.

633. புறக்கா முனவே புல்லெனப் படுமே.³
Pura-k-kā l-ana-v-ē pul-l-ena-p paṭum-ē.

Vegetable kingdom whose outer part is of close grain is called *pul*.

634. அகக்கா முனவே மரமெனப் படுமே.⁴
Aka-k-kā l-ana-v-ē maram-ena-p paṭum-ē.

Vegetable kingdom whose inner part is of close grain is called *maram*.

Note: *Pērāśiriyar* reads the above two *sūtras* as one.

635. தோடே மடலே யோலை யென்று
வடே யிதழே பாளை யென்று

1. கழல் (இளம்.); குழல் (பேரா.).

2. மா (இளம்.); வாள் (பேரா.).

3 & 4. படுமே (இளம்.); மொழிப (பேரா.).

- ஈர்க்கே குலையே⁵ நேர்ந்தன பிறவும்
புல்லொடு வருமெனச் சொல்லினர் புலவர்.
Tōṭē maṭal ē y-ōlai y-enrā
Ēṭē y-ital-ē pālai y-enrā
Īrkk-ē kulai-y-ē nērntana pira-v-um
Pulloṭu varum-ena-t collinar pulavar.

Learned men say that the following terms are used to denote the different parts of *pul* genus:—*tōṭu* (sheath), *maṭal* (tagged stem), *ōlai* (leaf), *ēṭu* (strip of leaf), *ital* (petal), *pālai* (spathe), *īrkkū* (rib of a leaf), *kulai* (bunch), etc.

Note: *Pira* denotes, according to *Pērāśiriyam*, *kurumpai*, *nunṅū*, *nukumpū*, *pōntai*, etc.

636. இலையே முறியே தளிரே தோடே
கிலையே குழையே பூவே யரும்பே
1. நலையே யுள்ளுதுத் தனையவை யெல்லாம்
மரனொடு வருஉக் கிளவி யென்ப.
Ilai-y-ē muri-y-ē taḷir-ē tōṭ-ē
Cinai-y-ē kulai-y-ē pū-v-ē y-arump-ē
Nanai-y-ē y-ullurut t-anaiyavai y-ellām
Maranoṭu varūn kiḷavi y-enpa.

They say that the following terms are used to denote the different parts of *maran* class:—*ilai* (leaf), *muri* (tender leaf), *taḷir* (sprout), *tōṭu* (sheath), *cinai* (branch), *kulai* (shoot), *pū* (flowers), *arumpū* (bud), *nanai* (bud), etc.

637. காயே பழமே தோலே செதினே
வீழோ டென்றாக் கவையு மன்ன.
Kāy-ē paḷam-ē tōl-ē cetil-ē
Vilō t-enrāñ k-avai-y-u m-anna.

The following belong to both: *kāy* (unripe fruit), *paḷam* (fruit), *tōl* (inner layer of both), *cetil* (outer layer of both), *vīl* (aerial root), etc.

638. நிலந்தீ நீர்வளி விசும்போ டைந்தும்
கலந்த மயக்க முலக மாதலின்
இருதிணை யைம்பா வியனெறி வழாமைத்
திரிவில் சொல்லொடு தழாஅல் வேண்டும்.

5. குலையே (இளம்.); குலையென (பேரா.).

1. நலையே (இளம்.); நனை (பேரா.).

Nilan-ti nīr-vali vicumpō t-aintum
Kalanta mayakka m-ulaka m-ātalī
Iru-tinai y-ai-m-pā l-iyāneri valāmai-t
Tirivil colloṭu talāal vēṇṭum.

Since the worldly objects are the result of combination of the five elements earth, fire, water, air and space, they should be expressed correctly without error with reference to the two *tinai*s and five *pāls*.

639. மரபுநிலை திரிதல் செய்யுட் கில்லை
 மரபு வழிப்பட்ட சொல்லி னான.
Marapu-nilai tirital ceyyut k-illai
Marapu valippaṭṭa collī nān-a.

One should not go against tradition in writing verse, with reference to words already in use.

640. மரபுநிலை திரியிற் பிறிது பிறிதாகும்.
Marapu-nilai tiriyir piritu pirit-ākum.

If words are used against traditional usage, they will not convey the correct sense.

641. வழக்கெனப் படுவ துயர்ந்தோர் மேற்றே
 நிகழ்ச்சி யவர்கட் டாக லான.
Valakkē-ena-p paṭuva t-uyarntōr mērrē
Nikalcci y-avarkaṭ t-āka lān-a.

Valakkū (usage) refers to that of the high class men, since they alone compose poems, etc.

642. மரபுநிலை திரியா மாட்சிய வாகி
 உரைபடு நூறு மிருவகை நிலைய
 முதலும் வழியுமென நுதலிய நெறியின.
Marapu-nilai tiriyā māṭciya v-āki
Urai-paṭu nūrā m-iru-vakai nilaiya
Mutal-um vali-y-um-ena nutaliya neriyina.

The work composed by authors with due attention to traditional usage is of two kinds:—*mutal-nūl* and *vali-nūl*.

643. வினையி னீங்கி வினங்கிய வறிவின்
 முனைவன் கண்டது முதலு லாகும்.
Vinaiyi nīnki vilānkiya v-arivīn
Munaiyaṇ kaṇṭatu mutanū l-ākum.

The work composed by a sage of spotless knowledge on account of his being free from the effect of *karma* forms the *mutal-nūl*.

644. வழியெனப் படுவ ததன்வழித் தாகும்.
Vali-y-ena-p paṭuva t-atan-valit t-ākum.

Vali-nūl is that which follows *mutal-nūl*.

645. வழியி னெறியே கால்வகைத் தாகும்.
Valiyi neri-y-ē nūl-vakait t-ākum.

Valinūl is of four kinds:

646. தொகுத்தல் விரித்தல் தொகைவிரி மொழிபெயர்த்து
 அதர்ப்பட யாத்தலோ டனைமர பினவே.
Tokuttal virittal tokai-viri moli-peyarttu
Atar-p-paṭa yāttalō t-anai-mara pīna-v-ē.

They are abridgement, elaboration, abridgement with elaboration and translation.

647. ஒத்த குத்திர முரைப்பிற் காண்டிகை
 மெய்ப்படக் கிளந்த வகைய தாகி
 ஈரைக் குற்றமு மின்றி நேரிதின்
 முப்பத் திருவகை யுத்தியோடு புணரின்
 நூலென மொழிப நுணக்குமொழிப் புலவர்.
Otta cūttira m-uraippir kāṇṭikai
Mey-p-paṭa-k kilanta vakaiya t-āki
Ir-ai-n kurram-u m-inri nēritin
Muppat t-iru-vakai y-uttiyoṭu puṇarin
Nūl-ena molipa nuṇaṅku-moli-p pulavar.

Ripe scholars say that *nūl* is that which is made of *sūtras* which can be commented on properly in commentaries of the *kāṇṭikai*, etc., which are free from the ten defects of composition and where all the thirty-two *uṭṭis* will have room to operate.

648. உரையெடுத் ததன்முன் யாப்பினுஞ் குத்திரம்
 புரைதப வுடன்படக் காண்டிகை புணர்ப்பினும்
 1விதித்தலும் விலக்கலு 2மெனவிரு வகையோடு
 3புணர்ந்தவை நாடிப் புணர்க்கவும் 4பெறுமே.
Urai-y-eṭut t-atan-mun yāppinuṅ cūttiram
Purai-tapa v-uṭan-paṭa-k kāṇṭikai puṇarppin-um
Vitittal-um vilakkal-u m-ena-viru vakaiyoṭu
Puṇarntavai nāṭi-p puṇarukkavum perum-ē.

1. விதித்தலும் (இனம்.); விடுத்தலும் (பேரா.).
2. எனவிரு (இனம்.); உடையோர் (பேரா.).
3. புணர்ந்தவை (இனம்.); புரைதப (பேரா.).
4. பெறுமே (இனம்.); படுமே (பேரா.).

It is possible to write a commentary independent of *kāṇṭikai* or elucidating the *kāṇṭikai* which establishes the infallible nature of the *sūtras* by telling what the *sūtras* enjoin and what they do not enjoin.

649. மேற்கிளந் தெடுத்த யாப்பினுட் பொருளொடு
சில்வகை யெழுத்தின் செய்யுட் டாகிச்
சொல்லுங் காலை யுரையகத் தடக்கி
நுண்மையொடு புணர்ந்த வொண்மைத் தாகித்
துளக்க லாகாத் துணைமை யெய்தி
அளக்க லாகா வரும்பொருட் டாகிப்
பல்வகை யாலும் பயன்றெறி புடையது
குத்திரத் தியல்பென யாத்தனர் புலவர்.¹
Mēr-kīlan t-eṭutta yāppinuṭ poruḷoṭu
Cil-vakai y-eluttin ceyyut t-āki-c
Collun kālai y-urai-y-akat t-aṭakki
Nuṇmaiyoṭu puṇarnta v-onmai-t t-ākī-t
Tuḷakka l-ākā-t tuṇaimai y-eyti
Aḷakka l-ākā v-arum-poruṭ t-āki-p
Pal-vakai yān-um payan-reri p-uṭaiyatū
Cūttirat t-iyalp-eṇa yāttanar pulavar.

Scholars says that it is the nature of *sūtra* to adopt one of the methods, *tokuttal*, *virittal*, *tokai-viri*, and *molī-peyart-tal*, to contain the minimum number of syllables, to be in the form of a verse, to be capable of being commented upon, to be terse and unambiguous, to be tacked on to others that follow, to be rich in meaning and to be of use in many ways.

650. பழிப்பில் குத்திரம் பட்ட பண்பின்
கரப்பின்றி முடிவது காண்டிகை யாகும்.
Paḷippil cūttiram paṭṭa paṇṇin
Karapp-inri muṭivatu kāṇṭikai y-ākum.

Kāṇṭikai is the commentary which lucidly explains the *sūtra* devoid of spots.

651. விட்டகல் வின்றி விரிவொடு பொருந்திச்
சுட்டிய குத்திர முடித்தற் பொருட்டா
ஏது நடையினு மெடுத்துக் காட்டினும்
மேவாக் கமைந்த மெய்நெறித் ததுவே.

1. अल्पाक्षरमसन्दिग्धं सारवादिश्रुतोमुखम् ।
अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदुः ॥

Viṭṭakal v-inri virivoṭu porunti-c
Cūṭṭiya cūttira muṭittar poruṭt-ā
Ētu naṭaiyinu m-eṭuttuk kāṭṭinum
Mēv-ān k-amainta mey-n-nerit tatu-v-ē.

It (*kāṇṭikai*) is of the nature of not going beyond the range of the *sūtra*, of splitting it into words and of explaining its meaning clearly with reasons and illustrations.

652. குத்திரத் துட்பொரு ளன்றியும் யாப்புற
வின்றி யமையா தியைபவை யெல்லாம்
ஒன்ற வுரைப்ப துரையெனப் படுமே.
Cūttirat tuṭ-poru l-anri-y-um yāppura
Vinri y-amaiyā t-iyaiṭavai y-ellām
Onra v-uraiṭpa t-urai-y-e-na-p paṭum-ē.

It is said to be *urai* which contains not only the literal meaning of the *sūtra*, but also other topics without which the meaning cannot be easily understood.

653. மறுதலைக் கடாஅ மாற்றமு முடைத்தாய்த்
தன்னு லானும் முடிந்தது லானும்
ஐயமு மருட்கையுஞ் செவ்விதி னீக்கித்
தெற்றென வொருபொரு ளொற்றுமை கொளீஇத்
துணிவொடு நின்ற லென்மனார் புலவர்.
Marutalai-k kaṭāa mārram-u m-uṭaittāy-t
Tannū lān-um muṭinta-nū lān-um
Aiyam-u maruṭkai-y-uñ cevviṭi nīkki-t
Terr-eṇa v-oru-poru l-orrumai koḷi-t
Tuṇivoṭu nirra l-enmanār pulavar.

Scholars say that it is the nature of *urai* to raise objections and answer them, to clear doubts and incorrect interpretation on the authority (of the ideas elsewhere) in the book on hand or on that of other works and clearly arrive at the correct meaning.

654. சொல்லப் பட்டன வெல்லா மாண்பும்
மறுதலை யாயின்¹ மற்றது சிதைவே.
Collap paṭṭana v-ellā māṇp-um
Marutalai y-āyin marratu citai-v-ē.

1. குத்திரத்துட்பொருள் (இளம்.); குத்திரத்துப் பொருள் (பேரா.).

1. ஆயின் (இளம்.); ஆயினும் (பேரா.).

It is considered a flaw, if a work fails to conform to the characteristics mentioned above.

Note 1: The text of *Iḷampūraṇam* here is remarked by the editor to be faulty.

Note 2: *Pērāsiriyaṛ* takes the *anvaya-collappattāṇa ellām māṇpinum, mutanulōtu marutalai āyin, atu citaiṇu*, whose meaning is "even though a work has all the characteristics mentioned above, it is a defect if it differs from the *mutanul*."

655. சிதைவில் வென்ப முதல்வன் கண்ணே.
Citaiṇ-ila v-enṇa mutalvaṇ kaṇ-ṇ-ē.

The fault is not observed in *mutanul*.

656. முதல்வழி யாயினும் யாப்பினுட் சிதையும்
வல்லோன் புனையா வாரம் போன்றே.
Mutal-vali y-āyinum yāppinuṭ citaiyum
Vallōṇ punaiyā vāram pōṇrē.

The *vali-nūl* may go astray in *yāppu*, i.e., *tokuttal, virittal, tokai-viri* and *moli-peyarppu* like the tune repeated by an unskilled man.

Note: *Pērāsiriyaṛ* takes only the first three *yāppu*.

657. சிதைவென்ப படுபவை வசையற நாடின்
கூறியது கூறன் மாறுகொளக் கூறல்
குன்றக் கூறன் மிகைபடக் கூறல்
பொருளில் ¹கூறன் மயங்கக் கூறல்
கேட்போர்க் கின்னா யாப்பிற் ருதல்
பழித்த மொழியா ²னிழுக்கக் கூறல்
தன்னு னொருபொருள் கருதிக் கூறல்
என்ன வகையினு மனங்கோ னின்மை
அன்ன பிறவு மவற்றுவிரி யாகும்.
Citaiṇ-ena-p paṭupavai vacai-yara naṭin
Kūriyatu kūraṇ mārukoḷa-k kūral
Kunṇrak kūraṇ mikaiṭaṭa-k kūral
Poruḷ-ila kūraṇ mayanka-k kūral
Kētpōrk k-innā yāppir r-ātal
Palitta moliyā n-ilukka-k kūral
Tannā n-oruporuḷ karuti-k kūral
Ēṇṇa vakaiyiṇu manankō ḷ-iṇmai
Anṇa pira-v-u m-avarṇu-viri y-ākum.

1. கூறல் (இளம்.); மொழிதல் (பேரா.).

2. இழுக்க (இளம்.); இழுக்கம் (பேரா.).

If *citaiṇu* is correctly examined, it falls under the following heads:—(1) Repetition of ideas, (2) statement of contradictory ideas (3) omission of ideas, (4) too much elaboration of ideas, (5) statement of meaningless expressions, (6) mixing up of ideas, (7) composing in a *yāppu* which is unpleasant to the hearer, (8) choosing a form of statement which he has already found fault with, (9) interpolation and (10) uncouth expression in diverse ways.

658. எதிர்மறுத் துணரினத் திறத்தவு¹ மவையே.

Etir-marut t-unarin-at tirattavu m-avai-y-ē.

It is a defect if the *vali-nūl* has ideas diametrically opposite to those found in *mutanul*.

659. ஒத்த காட்சி யுத்திவகை விரிப்பின்
நுதலிய தறித லதிகார முறையே²
³தொகுத்துக் கூறல் வகுத்துமெய்ந் நிறுத்தல்⁴
மொழிந்த பொருளோ டொன்ற வைத்தல்
மொழியா ததனை முட்டின்றி முடித்தல்⁵
வாரா ததனான் வந்தது முடித்தல்⁶
வந்தது கொண்டு வாராதது முடித்தல்⁷
முந்து மொழிந்ததன் தலைதடு மாற்றே⁸
⁹ஒப்பக் கூற லொருதலை மொழியே¹⁰
தன்கோட் கூற லுடம்பொடு புணர்த்தல்.¹¹

1. அத்திறத்தவும் (இளம்.); திறத்தவும் (பேரா.).

2. Cf. Adhikārō nāma triprakārah...Aparō'adhikārah prati-yōgam tasya anirdēśārtha iti yōgē yōgē upatiṣṭhatē (Mahābhāṣya-under *Ṣaṣṭhi sthānēyōgū*) yam artham adhikṛtya ucyatē tad adhikaraṇam (Arthaśāstra)

3. Cf. Samāsa-vākyam uddeśaḥ (*ibid*).

4. Cf. Vyāsa-vākyam nirdēśaḥ (*ibid*).

5. Cf. Atiśaya-varṇanā vyākhyānam (*ibid*).

6. Cf. Vaktavyēna sādhanam pradēśaḥ.

7. Cf. Uktēna sādhanam atidēśaḥ (*ibid*) முடித்தல் (இளம்.);

உணர்த்தல் (பேரா.).

8. Cf. Pratilōmēna sādhanam viparyayaḥ (Arthaśāstra).

9. Cf. Drṣṭēna adṛṣṭasya sādhanam (*ibid*).

10. Cf. Evam vartitavyam ityupadēśaḥ (*ibid*).

11. உடம்பொடு புணர்த்தல் (இளம்.); முறைபிறழாமை (பேரா.).

பிறனுடம் பட்டது தானுடம் படுதல்¹
 இறந்தது காத்த லெதிரது போற்றல்
²மொழிவா மென்றற் கூறிற் றென்றல்³
⁴தான்குறி யிடுத லொருதலை யன்மை⁵
 முடிந்தது காட்ட லாணை கூறல்⁶
 பல்பொருட் கேற்பி னல்லது கோடல்
 தொகுத்த மொழியான் வகுத்தனர் கோடல்
 மறுதலை சிதைத்துத் தன்றுணி புரைத்தல்
⁷பிறன்கோட் கூற லறியா துடம்படல்
 பொருளிடையிடுத லெதிர்பொரு ளுணர் த்தல்
 சொல்லி னெச்சஞ் சொல்லியான் குணர் த்தல்
 தந்துபுணர்ந் துரைத்த தன் ஞாபகம் கூறல்
⁸உய்த்துக்கொண் டுணர் தலொடு மெய்ப்பட நாடிச்⁹
 சொல்லிய வல்ல பிறவவண் வரினும்
 சொல்லிய வகையாற் சுருங்க நாடி
 மனத்தி னெண்ணி மாசறத் தெரிந்துகொண்டு
 இனத்திற் சேர்த்தி யுணர் த்தல் வேண்டும்
 நுனித்தகு புலவர் கூறிய நூலே.
Otta kātci y-utti-vakai vīrippin
Nutaliya t-arita l-atikāra murai-y-ē
Tokuttu-k-kūral vakuttu-mey-n niruttal
Molinta porulō t-onra vaittal
Moliyā tatanai muṭṭinri muṭittal
Vārā tatanān vantatu muṭittal
Vantatu koṇṭu vārātatu muṭittal
Muntu molintatan talai-taṭu mārre
Oppa-k kūra l-oru-talai moli-y-ē
Tan-kōṭ kūra l-uṭampotu punarttal
Piran-uṭam paṭṭatu tān-uṭam patutal
Irantatu katta l-etiratu pōrral
Molivā m-enrar kūrir r-enral

1. Cf. Para-vākyam apratiṣiddham anumatam (Artha-sātra).

2. Cf. Paścād ēvam vihitam iti anāgatāvēkṣaṇam (*ibid*).

3. Cf. Purastād ēvam vihitam iti atikrāntāvēkṣaṇam (*ibid*).

4. Cf. Parāir asamitah śabdaḥ svasamjñā (*ibid*).

5. Cf. Sarvatra āyattam ekāntaḥ (*ibid*).

6. Cf. Ēvam nānyathā iti niyōgaḥ (*ibid*).

7. Cf. Ēvam asāu āha ityapadēśaḥ (*ibid*).

8. Cf. Anukta-karaṇam ūhyam (*ibid*).

9. உணர் தலொடு (இளம்.); உணர் த்தலொடு (பேரா.).

Tan-kuri y-iṭuta l-oru-talai y-anmai
Muṭintatu kātta l-ānai kūral
Pal-poruṭ kēṛpi nallatu kōṭal
Tokutta moliyān vakuttanar kōṭal
Marutalai cītaittu-t tanruṇi p-uraittal
Piran-kōṭ kūra l-ariyā t-uṭampataḥ
Poruṭai y-iṭuta l-etir-poru l-uṇarttal
Colli neccañ colliyān k-uṇarttal
Tantu-puṇarn t-uraittan nāpakan kūral
Uyttukkon t-uṇartaloṭu meypṭaṭa nāṭi-c
Colliya v-alla pira-v-avan varinum
Colliya vakaiyār curunṅka nāṭi
Maṇatti n-enṇi māc-ara-t terintu-koṇṭu
Inattir cērtti y-uṇarttal vēṇṭum
Nuṇi-t-taku pulavar kūriya nūl-ē.

If the classification *utti*¹ is elaborately given to be applied in the works of high class authors, they are (1) understanding the purport of a *sūtra* (2) deciding the extent where one serves as *adhikāra sūtra*² or a word or words in a *sūtra* taken along with the *sūtras* that follow (3) brief enumeration of what is to be dilated upon later (4) detailed exposition through classification (5) interpreting a *sūtra* in consonance with what has been mentioned³ (6) suitably supplementing the content of a *sūtra*⁴ (7) interpreting a *sūtra* on the basis of another which is to follow (8) application of analogy (9) adopting an order contrary to that mentioned before (10) statement that one operates similar to another mentioned before (11) deciding one way when there is ambiguity (12) stating one's doctrine not held by predecessors (13) adopting through *jñāpaka* from the use of a word by the author though it is not mentioned in the rules (*Iḷampūraṇam*); not going against the order adopted before (*Pērāsiriyaṁ*) (14) agreeing with the opinion of others (15) restricting the application of a *sūtra*

1. *Utti* is the *tadbhava* of *yukti*, which means here *tantra-yukti*. It means the device employed for the correct understanding of a work.

2. *Adhikāra-sūtra* is one which does not operate by itself but it is taken on to the succeeding *sūtras*. The device is used for the sake of brevity.

3. *Ekavākyatā* may come under this.

4. 5 and 6 are taken as one by *Pērāsiriyaṁ*.

by one which follows (16) interpreting a *sūtra* in the light of what will follow (17) referring to what will be stated later on (18) referring to what has been stated before (19) coining technical terms (20) explaining that what is stated with reference to one applies to others also¹ (21) mentioning in strong terms his own view (22) choosing one interpretation among many (23) stating one form to denote many (24) stating one's view after refuting that of others (25) giving out other's opinion (26) agreeing to other views about which he has no definite idea (27) interceding one between *sūtras* though it is not concerned with the main topic (28) stating what is to come (29) interpreting the denotation of the word *etc.* or *rest* from what has been mentioned before (30) taking something found elsewhere and associating it with the topic on hand (31) suggestion and (32) decision through inference. If others also are capable of being taken, they may be carefully scrutinised and added to the list if they deserve it.

Note: Instances to the thirty two *uttis* may elucidate them.

1. From the *sūtra* *Meyyō tīyainu m-uyīriya rīriyā* (Tol. E. 10), it is learnt that consonant has no *mātrā* if it is immediately followed by a vowel.
2. Deciding that *avarṛuḷ* in (Tol. E. 3) is taken in the *sūtras* 4, 8, 9 and *avarṛuḷ* in (Tol. Col. 121) is taken in many of the *sūtras* that follow.
3. *Mūnrū* in (Tol. E. 1) refers to the three specifically mentioned in the succeeding *sūtra*.
4. The second *sūtra* in *Eluttatikāram* specifies the three.
5. Interpreting Tol. Col. 83 as *Śivañanamunivar* in the light of the preceding *sūtras*.
6. Taking that *au* may also be used as *av* in consonance with *au* as *a u*.
7. Interpretation of *Āraṇ urupin* (Tol. E. 116) in the light of *Āraṇ urupin* (Tol. E. 162).
8. The *sandhi* between the words denoting one to nine and the word *āyiram* is not mentioned in the *Kurriyal-ukara-p-puṇariyal*. It should be under-

stood on the analogy of (Tol. E. 439 to Tol. E. 444).

9. Mention of the place of articulation of *r*, *n r*, *l*, *l* and *l* before that of *p* and *m* in the *Pirappiyal* of *Eluttatikāram*.
10. *A-v-v-iyal nilaiyum* in Tol. E. 12.
11. Deciding that Tol. Col. 64 deals with the names of cases and not case—suffixes in the light of Tol. Col. 62 and Tol. E. 114.
12. Stating that the number of cases is *eight* in Tol. Col. 63, though the predecessors have taken it to be *seven*.
13. *Ā-y-irutiṇaiyin* (Tol. Col. 1) is a *jñāpaka* to the use of *y* as *uṭampatumey* after the lengthened demonstrative root *a*.
14. *Enmaṇār* in (Tol. Col. 1) tells us that *Tolkāppiyāṇār* agrees with his predecessors in the designation *uyar-tiṇai* and *a. rīṇai*.
15. The application of *atanōṭiyaintaoruvinaik-kilavi* in Tol. Col. 74 is restricted in its application by the *sūtra* *Oru-vinaiy-oṭu-c-col* (Tol. Col. 91).
16. Interpreting the *sūtra* *Taṇmai-c-collē* (Tol. Col. 43) to deal with the subject of the sentence in the light of the *sūtra* *Avārṛuḷ-panmai-y-uraikkum* (Tol. Col. 209) which deals with the predicate.
17. *Uṇara-k-kūrin munnar-t tōṇrum* (Tol. E. 35) refers to what will be said in *Kurriyal-ukara-p-puṇariyal*.
18. *Māttirai vakaiyu m-eluttiyal vakaiyum mēr kilan taṇavē* (Tol. Poruḷ 311).
Refers to what was said in the early chapters of *Eluttatikāram*.
19. Naming the cases *ai-vērrumai*, *oṭu-vērrumai*, etc., as *iraṇṭām-vērrumai*, *māṇṇām vērrumai*, etc.
20. *Aṭaiyoṭu tōṇrinu m-atan-ō r-arrē* (Tol. E. 319).
21. *Vīli-koḷ vataṇkaṇ viliyō t-eṭṭ-ē* (Tol. Col. 63).
22. Interpretation of *Teyvaccilaiyār* of the expression *Iru-peyar pal-peyar* in Tol. Col. 417 is better than that of other commentators.
23. Mention of *Ceyyum* in Tol. Col. 222 to denote both the infinite verb and the relative participle.

1. *Oru-talai-y-anmai muṭintatu kāṭṭal* is taken to be *one* by *Ilampūraṇar* and *two* by *Pērāsiriyaṇar*.

24. *Mū-v-aḷa p-icaitta l-ōr-eḷut t-inṛ-ē* (Tol. E. 5) and *Niṭṭam vēṇṭi n-a-v-v-aḷa p-uṭaiyakūtti y-eḷūta l-eṇmaṇār pulavar* (ibid. 6).
25. *Valleḷut t-eṇṭa kacata tapara* (Tol. E. 19).
26. *Kūriya kiḷavi-p poruṇilai y-alla Vēru-ṭira tōṇriṇu m-avarroṭum koḷal-ē* (Tol. Col. 390).
27. The *sūtra* *Mutal-uṇ ciṇai-y-um porul-vēru paṭāa Nuvaluṇ kālai-c cor-kurip pīn-a-vē* (Tol. Col. 89) intercedes the *sūtras* dealing with the use of case-suffixes.
28. *Kaṭi-col lillai kālattu-p paṭiṇ-ē* (Tol. Col. 452).
29. In *Kaṇṇum tōḷ-u mulai-y-um pira-v-um pira* is taken to refer to other limbs occurring in pairs like *kātu*, *kai* etc.
30. Taking the *sūtra* *Kunṛicai molivayin ninṛicai niraikku Neṭṭeḷut t-iṇpa r-otta-kur r-eḷutt-ē*. (Tol. E. 41) with: *Niṭṭam vēṇṭi n-a-v-v-aḷa p-uṭaiya Kūṭṭi y-eḷūata l-eṇmaṇārpulavar*. (Tol. E. 6).
31. The statement *Irṛunin r-icaikkum paṭiṇō r-eḷuttum* (Tol. Col. 10) is a *jñāpaka* that *n* and *l* in *Na: .kū norrē y.āṭūu v-aṛi-col* (ibid. 5) and *La: .kū n-orrē makaṭūu v-aṛi-col* (ibid. 6) come at the end nouns and verbs.

In the *sūtra* *Um-m-un t-āku m-iṭanum-ā r-unṭē* (Tol. Col. 292) *Um* has to be taken to be the termination of both the finite verb *ceyyum* and the relative participle *ceyyum* in the light of the *sūtras* Cols. 222, 227, 238 etc.

—:o:—

Marapiyal ends.

Porul-atikāram ends.

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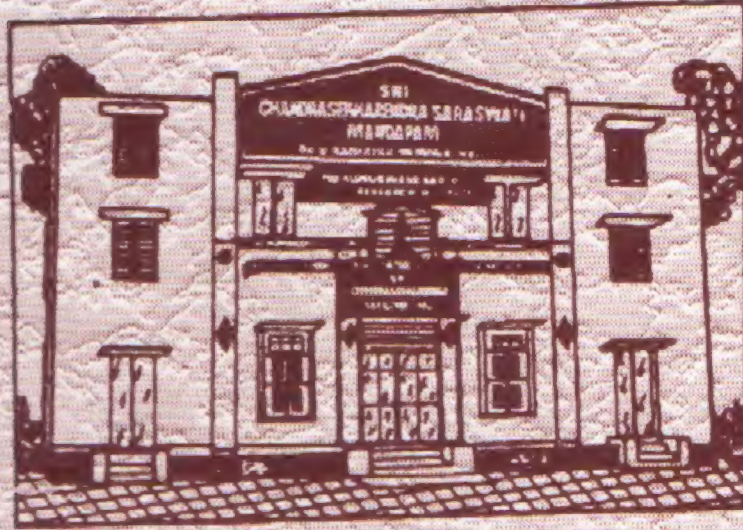
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